DOCUMENT RESUME

ED 139 020 CS 203 419

TITLE A Potpourri of Books for College English Teachers.
INSTITUTION College English Association, Inc.
PUB DATE 76
NOTE 137p.; Best copy available

EDRS PRICE MF-$0.83 HC-$7.35 Plus Postage.
DESCRIPTORS *Book Reviews; College Instruction; *Composition (Literary); *English Instruction; *English Literature; Higher Education

ABSTRACT

This collection of 32 reviews commissioned for the College English Association between 1974 and 1976 is designed as a guide for the college English professor who wishes to be familiar with new books in the field. The texts and studies reviewed deal with topics as diverse as the teaching of writing, literary studies of particular works, periods, or authors, and collections or new editions suitable for use in college English courses. (AA)

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A POTPOURRI OF BOOKS FOR COLLEGE ENGLISH TEACHERS

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College English Association

The number of books published each year far exceed the ability of a college English instructor to keep up. The reviews and summaries of significant texts and studies will provide a guide to the college English professor who wishes to be familiar with new books in a particular field. These reviews and summaries were commissioned by Professor John Willingham, Book Review Editor for the College English Association, between 1974 and 1976, and are provided to ERIC by the editorial office of the College English Association.

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JOHNNY CAN'T BECAUSE HE WON'T

Stanley Berne, Future Language (New York: Horizon Press, 1976, 150pp., $ 4.95).

Arlene Zekowski, Image Breaking Images (New York: Horizon Press, 1976, 171pp., $ 4.95).

To readers already informed that God Is Dead, it still may be a shock to learn that Logic Is Dead and that Language is on its way out because, among other inadequacies, grammatically-structured language can no longer deal with a world whose varied meanings are spatial, layered, and curvical. The Word may remain, but The Sentence must go. It Is Dead. The sentence is lineal, logical, repressive, outmoded, aristocratic, elitist. Johnny Won't Read. And That's Why Johnny Can't Read. Johnny Knows These Things. Outrageous! Untrue! Illogical! Not so say Stanley Berne in Future Language and Arlene Zekowski in Image Breaking Images. Mr. Berne and Ms. Zekowski, husband and wife and associate professors in English at Eastern New Mexico University, quote each other extensively. To read either book is, to a large extent, to read the other; a sort of singularity in tandem like their first co-authored work, A First Book of the Neo-Narrative, which, you may remember, proclaimed that The English Novel Is Dead. Predictive proclamations are difficult to deal with and should not receive summary dismissal. Who knows what truths may emerge? Even Mr. Berne and Ms. Zekowski readily admit that arguing for their viewpoints requires in Berne's words, "...an act of faith in an age that skeptical, is stubborn in its refusal, neurotic in its nature, torn between its wishes on the one hand, and its dreams, but always drawn back and suppressed by its supposedly practical and down-to-earth nature ...." (p.44.)

Stanley Berne in Future Language argues for a grammarless language, an open structure that does away with the repressive, mind-shackling confinement of the past 200 years of learning. The culprit is rule grammar. Mr. Berne contends that grammar's handmaiden, The Sentence, with its rigid structure stifles expression. What does he offer for evidence? Consider that conversation does not depend on nor feel the confinement of the structure of the sentence. Used by the learned and the unlearned (in the formal sense, I suppose), conversation is free and uncensored. The sentence is the censoring agent in literary language. Conversation is " free to use gestures, free to use expletives, curses, forbidden words and structureless grammar." (p.10.) He's correct. Linguists also differentiate between immediate and transferred utterance and acknowledge kinesics, proxemics, and paralanguage as extra-linguistic communication. What does he offer as an alternative to the sentence? Consider open structure. An outgrowth of their neo-narrative theory, open structure is what Mr. Berne calls Ms. Zekowski's PERIODIC style and what Ms. Zekowski calls Mr. Berne's KOMMATIC style. And those terms lead us to Ms. Zekowski's book.

Image Breaking Images continues the argument for open structure; but, it is also an explanation of the neo-narrative with illustrations of both PERIODIC style and KOMMATIC style. But first, we should know that the neo-narrative is a kind of prose-poetry or poetry-prose that, in keeping with Ms. Zekowski's main concern, permits the spatial and layered and curvical meanings of our age to emerge as an organic part of the communicative act. She explicates an example from one of Berne's books, explaining that its poetry-like placement, short word-cluster lines, and random use of the period provides the spatial imagery that is part of the narrowness of life the passage describes.

In both KOMMATIC style and PERIODIC style, punctuation, or rather, unorthodox punctuation becomes organic to the work. Unfortunately, repressive word-count strictures placed on reviewers make it impossible to illustrate further.

Indeed, both books deserve more than passing notice. Their major theses are fleshed-out with historical insights, comments on art, a fascinating discussion about Gertrude Stein, and more. Not only all that, but both authors write so very well in flawless, lively, grammatical prose.

William R. Elkins
Emporia Kansas State College

THE WRITING SAMPLE AS PALIMPSEST

Mina P. Shaughnessy, Errors and Expectations: A Guide for the Teacher of Basic Writing (New York: Oxford University Press, 1977, 311 pages, $8.00).

Most teachers of college composition suffer moments--sometimes even months--of diffidence about our ability to teach writing to students who have not already learned it. When pedagogical insecurity impels us to read articles or attend meetings on The Freshman Course, we often encounter the name of Mina Shaughnessy, Director of the Instructional Resources Center at City University of New York. Yet professional essays and addresses frequently seem to offer panaceas and to establish instant reputations for their authors. A reading of Errors and Expectations proves that Mina Shaughnessy's respect has been well and expensively earned; the solutions she offers to the problems of the basic (or remedial or developmental) writer are far from easy, and they are tendered with a rare understanding of her students and her subject.

She assumes that open admissions students are intelligent and mature. However, she disagrees with the doctrine that would allow them to use their own language in the college classroom. She defends the special function of academic, analytical

prose and insists that basic writers must--and can--produce competent essays. Her first priority is a focus on error, "a barrier that keeps [basic writers] not only from writing something in formal English but from having something to write." Her pupils, she has found, are savvy enough to agree; they understand the "economics of energy" in the academic writing situation, because teachers forced to expend more than a minimum of effort to understand their messages have tossed them into education's "poverty" class.

So basic writers are motivated to remedy their mistakes. But Shaughnessy recognizes an economy of correction, too, a law of diminishing returns that limits the time spent on mastering less common forms. Even for fundamental problems with sentence structure, inflection, tense, and agreement, her instructional goals are improvement and awareness rather than perfection. She is convinced that grammar provides the best vocabulary for discussing such errors; a cornerstone of her program, apparently, is an attempt to teach grammar as a discipline--"more a way of thinking, a style of inquiry, than a way of being right." Her sample exercises simplify the statement of grammatical rules but never the rules themselves.

Although her fearless affirmation of the importance of error seems old-fashioned, it is freshened with new information. At one point she notes that handbook treatments of grammar are deductive (the very feature that makes them inaccessible to inept writers). Her approach, therefore, is inductive. She examines every writing sample as carefully as a scholar scru-

tinizes a palimpsest. ~~She encourages her students to adopt the same analytical attitude as they proofread~~. After ten years of experience, she can discern patterns of problems, which she discusses, then seeks to solve, from a perspective that synthesizes linguistics, transformational grammar, and contemporary rhetoric. The breadth and depth of her own learning, brought to bear on the learning of her students, makes Errors and Expectations a truly invaluable guide to the teacher of any kind of writing.

Shaughnessy's technique of enlightened criticism of student language has lead to an array of fascinating, plausible, and sensitive speculations about the sources of error. When she finds commas replacing periods, she wonders if there is not some "psychological resistance to the period," which "says that the writer must mobilize himself for a new beginning, almost always a formidable task for an inexperienced writer." Where periods replace commas, she discovers a logic that is rhetorical rather than grammatical. When whole sentences go awry because basic writers' rudimentary skills cannot cope with syntactical complexity, she sympathizes. They are trying, on the one hand, to convey their mature perceptions and, on the other, to mimic the academic idiom. They fail because they are reluctant to lose track of their grammatical subject; they have difficulty holding multiple predications in their minds as they inscribe sentences. The remedy Shaughnessy recommends: exercise in expanding and embedding base sentences, which permits punctuation practice at the same time. (She cites William Strong's familiar Sentence

Combining as a useful example.)

The common errors in verbs, nouns, pronouns, and agreement she attributes to application of the Occam's Razor rule or to logical or analogical thought. ~~It is paradoxical, but a basic writer's "knowledge of English enables him to err profusely." His "egregious" faults usually involve the more elegant, arbitrary, and illogical aspects of English.~~ Shaughnessy insists adamantly that any irrationality or unpredictability belongs to our language, not her students. Still, she trains them to reduce the number of their errors significantly. Her documented success is due to her emphasis on correction as a proofreading task, separate from and dissimilar to composing. Its rules operate on concrete criteria which a writer can recognize if he learns to recognize form as a type of meaning. A battery of lessons on the -s suffix shows how Shaughnessy develops this skill.

In the more subjective realms of material, organization, and expression, it is less appropriate to speak of error as such. Nevertheless, Shaughnessy's ~~remarks on~~ critique of her students' deficiencies is excellent, for it devotes a good deal of space to a contrast between basic, intermediate, and advanced styles. It also quite correctly locates the source of difficulty--the delicate decorum of the academic rhetorical situation. To students ill-disposed to treat impersonal topics for an anonymous reader with stringent standards of evidence and sound reasoning, Shaughnessy presents an unapologetic explanation of academic convention. She depicts a scholarly audience "committed to extending the boundaries of what is known" and to assessing "new and as yet unproven interpreta-

tions of events. The writer is thus expected to make 'new' or arguable statements and then to develop a case for them." Her lessons in generating ideas begin with arrays of data from the World Almanac; she proceeds to schemes of verbal information and finally to writing based on reading. To emphasize structure, she renames the traditional modes and forms. Description becomes "This is the look (sound, smell, or feel) of something"; comparison-contrast, "This is like (or unlike) this"; and summary, "This is what someone said."

The practical suggestions in Errors and Expectations make it an indispensable reference for teachers of any type of composition. Beyond that, it is a joy to read; Mina Shaughnessy has an enviable talent for articulating the assumptions that many of us only intuit when we make writing assignments.

Laurel Anne Sutton
Oral Roberts University

THE "TRICKSTER" AS RHETORICIAN

Warwick Wadlington, The Confidence Game in American Literature (Princeton University Press, 1975, 331 ~~pages~~, hardback, $13.50).

It is fair to say that Herman Melville, Mark Twain, and Nathanael West continue to and will continue to fascinate the student of American literature. The plethora of contemporary criticism does not abate, nor should it. That the enigmatic forces in the lives and works of these three men translate themselves into new enigmas for each new generation of readers not only justifies but mandates reappraisals like that offered by Warwick Wadlington in The Confidence Game in American Literature. This confidence game, as he sees it, involves each writer's rhetorical use of the archetypal "trickster's" devices to gain the confidence of his reader. The major concern in the book, however, is not with the archetype itself but with how that archetype establishes that essential bond between the writer and reader so fundamental to the creative act; or, in Wadlington's words, "We can never totally capture the artistic motion and motive, of course; but we can try to identify how the real artistic thing moves and what its vital truth of motive is as it exists volatiley before us in the text. The ideal is to catch literature in the act, as it words itself out. If we can understand, especially from criticism and literature of the last two centuries, an art that takes itself as its subject, can we not also see, at least in the artists before us, that the subject is further specified as the creative process per se?"

Beginning, then, with an extensive introductory chapter in which Wadlington leads us to his convergent archetypal-rhetorical thesis built upon America's early recognition of the confidence game as an acceptable socio-cultural mode, we proceed to three unequal parts which treat exhaustively the writings of Melville (almost half the book), not so exhaustively the writings of Twain, and somewhat disappointingly (a bit over thirty pages) the works of West. By way of establishing an authoritative dialectic, the introductory chapter offers a useful, concise explanation of the divergent critical practices espoused by Kenneth Burke and John Crowe Ransom. Wadlington convincingly and rightly argues that we need neither accept nor reject the philosophical and practical considerations implicit in the stance of either man, nor does he propose a "colorless all-color, no undeviating via media between criticisms." What is proposed may, perhaps, best be stated as a selective eclecticism. And for the most part, Wadlington uses it effectively.

After dealing at some length with Melville's Omoo, Typee, and Mardi in order to emphasize Melville's awareness of an "audience as a presence to be reckoned with," Wadlington applies his archetypal-rhetorical thesis to Melville's other works with special treatment centering on, of course, Moby Dick, The Confidence Man, Bartleby, Benito Cereno, and Billy Budd. His point and practice, if still elusive, are that apparent ambiguity in Melville's works lies in studied uses of deception and problematic relationships and that Melville's rhetorical manipulations are the substance of these deceptions.

Given our understanding of the split personality that characterizes Mark Twain, we are, perhaps, willing and agreeable to a thesis that points to Twain's writings as magnificent "con jobs" by which the author engages us in the deception and makes us delight in it along with him. To put it another way, humor in all its varied meanings, is just naturally predicated upon our willingness to enter into the deception. According to Wadlington, Twain "courts" his audience, laughingly and systematically beguiles them into participation. From Innocents Abroad and Roughing It, through Life on the Mississippi, and extensively into Huckleberry Finn, we follow these manipulations.

Nathanael West enters into this phenomenon not as point but as counterpoint. Appropriately, he is the dissenting voice at the end of an era, the hundred years from 1840 to 1940 which encompasses the writings of Melville, Twain, and West. West, too, saw the "trickster" as archetypically the traditional American and as rhetorically the creative artist; but, "West's modern American exists primarily as a diminished variation of the prototype: he is the conned-man, the conned-artist, the unconfident confidence man." All too briefly does Wadlington connect his statement to The Dream World of Balso Snell, Miss Lonleyhearts, The Day of the Locust, and A Cool Million.

Other than its brief treatment of West, the book has some other flaws, but they are, I believe, minor. For instance, each major part ends without summation or synthesis; Wadlington's vocabulary borders on the arcane; and the readings of individual works purported to be fresh might

better be characterized as "refreshed" by another point of view -- carping criticisms? Obviously, the book is useful; and I found, once into it, absorbing. Early in the book, Wadlington says of Burke that, "he is himself a trickster. . .my use of the concept carries no necessary connotation." We may feel the same about Wadlington: but that only means, in Conrad's words that he is "one of us."

William R. Elkins
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PRAISE AND GLORY

Stephen Minot, Crossings (Urbana: University of Illinois Press, 1975, 166 pp., $2.45 paper).
Philip F. O'Connor, A Season for Unnatural Causes (Urbana: University of Illinois Press, 1975, 116 pp., $2.45 paper).
John Stewart, Curving Road (Urbana: University of Illinois Press, 1975, 128 pp., $2.45 paper).
Gordon Weaver, Such Waltzing Was Not Easy (Urbana: University of Illinois Press, 1975, 132 pp., $2.45 paper).

Gordon Weaver's volume continues the familial-love-remembered theme of his recent novel, Give Him a Stone. In "granger Hunting" an estranged father takes his three sons deer-hunting in the backwoods of Wisconsin. Granger is a bullish man who drives a Chrysler, carries a flask, and knows that he has lost the respect of his older sons. He teams up for the day's hunt with Mack, his youngest, and by following their actions the reader knows what it is like to be inside a tormented man. The experience is both delightful and chilling, haunting and sad. In "The Two Sides of Things" Weaver draws an exquisite portrait of an aunt and uncle. Uncle Adolph is not permitted to gamble, but he plays blackjack and casino with his nephew, keeping score in imaginary money. He plays the horses the same way, and he wins consistently. He looks "like a thin President Roosevelt, in the famous photograph with his pince-nez and cigarette holder," and he regales his nephew with tales of his Navy shipwreck, John Dillinger, and "A man named Snodgrass who played third base, years before, for John McGraw's Giants." Then Aunt Osa, who has been quietly reading in Spanish

Don Quixote, gives the fullest dimension to the story by asking Adolph to tell the less flattering tale about himself, when he was a telegraph clerk and ate fried dough and goat in Mississippi. Of course we see through Uncle Adolph, that's the point. But we still care about him because somewhere in our past we've had one just like him, and we don't like it at all when he says much later as an old, dying man, "It just isn't any good any more, boy, it's no good." Other stories deal with the wife, the mother's grave, and the sister. This material is seen with a clear and honest, loving eye. The writing is superb.

Stephen Minot's Crossings stories are linked by the theme of reaching out, and they are infused with the drama of one human being's efforts to touch another. Of his "sea" stories, I found "The Tide and Isaac Bates" the most compelling. Against the background of his wife's terminal illness, Isaac and his daughter Cory, "twenty-five and still a tomboy," are at sea in his lobster boat. Isaac makes an error in his computation of the tide and puts the boat on a rocky shelf, losing her. He and Cory make their way home, light the lamps, build a fire, drink King's Whiskey, and skip supper in the spirit of "There's more in this world than a goddamned series of home-cooked suppers." Then Isaac takes Cory and dances tragically with her, their dance ending with his groping reach "beneath the fabric of her skirt" and her falling away: "She heated some tasteless spaghetti. Silently they ate, knowing that it would be the first of many like that--just the two of them there like figures in a waiting room, afraid to touch each other even with words." "Sausage and Beer" was an

"Atlantic First" in 1962, and it has been twice anthologized. It is a moving story of initiation, wherein a father takes his son to visit the son's uncle, who is confined to a mental hospital.

Philip F. O'Connor's collection includes a novella, The Escape Artist, about a graduate student, David McGrath, who doesn't have time to study, drinks in a bar, and ogles a woman he calls the Amazon while hiding from his pregnant, nagging wife. "He confused Kurtz's qualities with Marlowe's in Heart of Darkness. Absently he'd written on a blank notebook page, Tess, the Obscure. And James's sentences, which never seemed to end, were today actually not ending." Their life is impoverished, and McGrath receives nagging phone calls from his wife's mother. He dreams of disposing of his wife: "Will find a saw, a knife, a grinder, take her apart limb by limb. Turn on the water full-blast. Chop her and mince her and send her down the drain." McGrath does get the Amazon, but too briefly, and he does escape, in his Volkswagen where? "The fish's face was pressed against the windshield. Soon its body and his body lay head-to-head. Watching it, the fish glided forward, bumped the windshield slightly, turned, and swam away."

John Stewart's Curving Road is a fine collection. In "Letter to a Would-be Prostitute" the narrator tells a young woman about his own prostitution in Iowa City, where he was hired by the wife of a former professor to pose in ragged clothes as a runaway slave. She wants to make dramatic photographs of her ancestral house, which was a station of the Underground Railway. He poses, is humiliated, and as a result refuses payment. His advice to the young woman then is: "Let me say, though, that if you intend to

be a successful prostitute don't do as I did. Demand always ten times whatever you believe yourself to be actually worth, and payment beforehand." "Early Morning," set in Trinidad, is the mythic account of how a young man gains power over Satan to remove bodies of suicides from the noose. Early in the story he writes: "the despondent father or heartbroken lover slips off from his house in the dead of night armed with his rope and grease, and the following morning he is discovered hanging from a tall mango in Jaipaul, dead." It is a fascinating story, and I wish I knew the purpose of the grease.

These are exceptional collections, all recommended for everyone who reads fiction.

caps

Chester Sullivan
University of Kansas

Modern American War Novels: Types and Themes

Peter G. Jones, War and the Novelist: Appraising the American War Novel (Columbia, Missouri: University of Missouri Press, 1976, 260 pages, $12.50).

The subject of War and the Novelist is the American novel written about World War II, Korea, or Vietnam and published between 1944 and 1968. To keep the subject "manageable," Peter Jones explains, he has omitted "novels about prisoners of war and the cold war." In method, War and the Novelist is a study of patterns, characteristics, similarities and differences, sources, and types.

The result is a very useful book which might be thought of as a chapter in literary history. Peter Jones has surveyed the field for the non-specialist and organized war novels into four types or subjects: the Bildungsroman, novels about military commanders, novels about the "relationships of sexuality and violence," and novels about the psychology of combat. In addition, there is a separate chapter on Kurt Vonnegut. For students wanting to do a research paper on the American war novel, for teachers who want to develop a unit in this area, War and the Novelist is a good place to start. Jones organizes the territory. By brief examples of analysis and by references and suggestions, he indicates a large number of topics and problems which invite in-depth study.

Obviously, this is not the place to go for an exhaustive or sophisticated critique of a specific novel or novelist. Possible sources are often listed, without development. One twelve-line paragraph in the discussion of Catch-22, for example, consists of references to Swift, the Anatomy of Melancholy, Mark Twain, and George Santayana. The structural problem in The Caine Mutiny (Greenwald as mouthpiece) is ignored. Daniel Boone and John Dillinger, in comments on violence in America, are lumped together.

But I do not say this to fault Jones. It is not possible to do everything in one volume. His purpose is to survey, and War and the Novelist is a very good survey. I do wish he had not used the terms genre, theme, and subject as if they were synonyms; but the relevant material is covered, interesting critical ideas are interwoven (the relation between the family and the initiation war novel, page 25; an intriguing thesis on the good general, page 107), and passing references--if followed out--are rewarding. Curious about a reference to Eric Fromm's The Anatomy of Human Destructiveness, for example, I interrupted my study of Jones to read Fromm. My conclusion was that Jones might have learned more from The Anatomy than is apparent (see page 153, for example), but that a reading of Jones, Fromm, and relevant war novels could lead to a fascinating study, and that Jones had done his job. He has surveyed the territory and pointed the way to further study. I recommend the book as an interesting and useful survey of recent American war novels.

MAX WESTBROOK
University of Texas, Austin

Max Westbrook

Introduction and notes by Russell Kingman.

Happy Birthday, Jack!

Jack London, The Valley of the Moon (Salt Lake City: Peregrine Smith, 1975. 550 pp., indexed and illustrated; limited edition, cloth, $10.95; paper, 2 vols., $7.90).

When The Valley of the Moon appeared in 1913, its author was not only the best-known and most widely read popular writer in the world, a folk hero and legend in his own right, but a practical and progressive agriculturalist who had revitalized much of his own 1300 Sonoma acres as affectively as he had reinvigorated American literature. Although its "back to the soil" philosophy may seem quaintly nostalgic, the novel's argument that man must be freed from the paralyzing economic and psychic crises of city life justifies London's defense as something more than mere sentimental anachronism.

As a writer who waged war on the exploitative power structure of his day, Jack London rejected the cardinal assumption of America's new corporate state through his heroic illustrations of enlightened and ennobling individualism. The central tenet of The Valley of the Moon is that self-reliant individuals who go back to the values of the land can create meaningful alternatives to the industrialized and urbanized blight of the twentieth century. To be sure, this is a period novel, not without its architectural and tonal flaws; but its presentation of modern man's quest for meaning through urban ordeal and rural odyssey has assured its continuing appeal as literature.

One of London's more skillful performances in the novel is his selection of lowly and disadvantaged protagonists who are thereupon made increasingly distinct from the masses they are intended to mirror. In Saxon and Billy Roberts, London created fictional characters whose real lives he knew intimately from his own experience and aspiration. They are the forgotten Americans in search of lost America and old Eden. It is because they seek the root and grace which modern society, heedless and violent, has denied them that Saxon and Billy become as interesting--and ultimately as memorable--as any of London's more celebrated superheroes.

Exploring The Valley of the Moon today, one must be prepared for a certain annoying amount of "working-class slang," the cloying proprieties of post-Victorian romance, and something of the boyish spirit, not without a charm of its own, which informs the adventure fiction of sixty years ago. Nevertheless, the novel is well worth knowing. As a document of economic deprivation in the Bay Area of the early years of this century, it parallels London's indictment in Martin Eden. Its lyric and mythic treatment of the California countryside is a distinct precursor of later novels like The Vineyard and To A God Unknown. If simplistic, its essential tension between the dissension-torn city and the life-sustaining country is still an effective comment on man's misplaced value system. And its warning about the anti-human tendency of mass urbanization is not, as recent history has proved in California and throughout the republic, an altogether invalid prophecy. Even London's criticism of Americans who have given up the adventurous spirit of "westering" to become underpaid drones in the hives of impersonal cities acquires new relevance now that we prepare to explore and colonize, perhaps even fertilize, the valleys of the moon itself.

Here, then, is a novel which, like its author, deserves to be brought back to our attention. It both romanticizes the essential wanderlust and social dissatisfaction of Jack London, and reveals why of all places upon the face of the earth (including his late love affair with Hawaii), London's heart belonged enduringly to the Sonoma Valley whose soil and legend he did so much to cultivate. Available now in the first significant edition of the novel to appear since its original publication, and complete with an informative reader's guide, The Valley of the Moon is a beautifully appropriate commemorative for the Jack London Centennial.

~~Happy birthday, Jack.~~

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LONDON REDIVIVUS

James I. McClintock, White Logic: Jack London's Short Stories (Grand Rapids: Wolf House Books, 1975. 206 pp., $10.00).

Jack London's assault on the American literary marketplace was accomplished largely through the short story form; for all of his career his earnings from short fiction kept boats, chickens, and body afloat. Any writer who commands $1,000 per story is apt to produce some pot-boilers, and the remarkable thing about London is that throughout the stretch of his career from 1899 to 1916 he produced so mnay excellent stories alongside the pot-boilers. This vast amount of material, some nineteen volumes of collected stories, is mostly an unmapped territory; only a handful of stories have been regularly anthologized and even fewer have received serious critical attention. Thus James I. McClintock's White Logic is indeed a welcome addition to burgeoning London studies, for McClintock seeks to provide an overview, both analytically and judgmentally, of London's short story output.

McClintock first surveys critical thinking about the short story form during London's apprentice period and shows that London developed three principal patterns from his study of magazine fiction nad theory: the frame story, the essay-exemplum, and scenic presentation from a limited omniscient point of view. McClintock then demonstrates how London used these forms, expecially the scenic, to explore in volume after volume the confrontation of hero or incapable with

the unknown. Like Maxwell Geismar and Earle Labor, McClintock finds the best field for the unknown in the Northland. Moreover, the Northland stories reveal a movement from an early confidence in the capacity of heroes like the Malemute Kid to "wrest mastery through imagination" (p. 77) to a concentration on "limited or deficient characters who live in a universe that actively seeks their destruction" (p. 77). The curve of London's career also reflects a movement from intuited mythic patterns to "scientifically" authenticated mythical patterns underwritten by London's reading of Carl Jung. Beneath both tendencies, however, lies the burden of "white logic," London's phrase from John Barleycorn to describe the "antithesis of life." For McClintock, the white logic forms the thematic center of London's best fiction, the "encounter of limited man with a mysterious cosmos, an encounter which defines the limits of rationality" (p. 81).

In developing his thesis, McClintock analyzes in detail a number of stories, but because of his preference for the mythic Northland works he underrates London's socialist stories and does not mention at all such outstanding works as "Told in the Drooling Ward" and "All Gold Canyon." McClintock's critical preferences (one-half formalism, one-half Northrop Frye) cannot account for every dimension of London's imagination, as for example his protean ability to handle

various popular forms such as ~~sci-fi~~ s-f fantasy in a story like "The Unparalleled Invasion." McClintock's study will be of long-standing usefulness, however, for knowledge of London's apprenticeship, the craft and themes of the Northland stories, and his late efforts in Jungian symbolism.

Don Graham – Caps
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Don Byrd

THE DEATH OF MAXIMUS

Charles Boer, Charles Olson in Connecticut (The Swallow Press, Inc., 1975, 156 pages, hardback, $6.95).

Almost from the beginning of American literary history, American writers have tried to give America to American readers. No one has known what to do with it. Charles Olson gives American readers to their own places. His life and his work give testimony to the power by which the earth receives us through the agency of absolutely local and immediate landscapes. In Charles Olson in Connecticut, Charles Boer reports Olson as saying, "Anywhere is everywhere." Olson's work reveals both the complex implications of that fact and the energy which attention to it generates. For Olson, the poem is a signature of the literal, organic processes of the work itself. It is the creation, not the confession, of a life. The hero, who begins as a figure of the poem, rises vertically from the page and embodies himself in the poet. The larger-than-life hero--half myth, half misfit--is a familiar character in the fiction of the past thirty years, but, as a figure of fantasy, he has seldom been convincing. In Charles Boer's moving and cogent book, we are offered some measure of the dimensions in which heroic life might be lived.

Biographical accounts of the great or famous which friends and disciples provide are frequently self-serving, sometimes motivated by submerged guilt or envy, and almost always badly written. Charles Boer, however, manages to present himself without self-aggrandizement or false humility. He writes, as

far as one can tell, out of love and a necessity to set the facts straight. Although the decision to address Olson in the second person occasionally leads to awkward or irritating passages, he manages for the most part to turn the device to his use. The genuine strength of the prose, however, derives from no device. "To those who knew him, 'Olson stories' had become something of a genre unto itself," he writes, "and his 'wake' brought out the best of them. It was on this occasion that Allen Ginsberg suggested I write the present account of my own 'Olson stories' before, as he put it, 'you forget the details and everything turns to mush.'" Boer's prose is clean and crisp, without mush. The narrative hews vigorously to the contours of the eye's and ear's report. Boer manages to hammer this unlikely genre into an art form.

Charles Olson in Connecticut is not a book which is easily summarized. Incidentally, it is the most extensive and reliable biography of Olson currently available. Incidentally, it is a useful introduction to Olson's work. For Olson's readers, then, then, it is obviously an important book. It is also a book which might be read by those who have not read Olson himself. In a sense, it is not about Charles Olson at all. No work of art is finally about its subject. "A poet's silence can be a terrible thing," Boer writes of Olson's final coma. "More terrible, I see now, than a poet's voice." Perhaps this book might be best characterized as a personal study of what it means to have a poet in our midst and of the way in which the poet transforms the commonplace ground we walk on.

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A Southern Exposure

~~FRESH IDEAS AND DIRECTIONS FROM THE SOUTH~~

Louis D. Rubin and C. Hugh Holman, eds., Southern Literary Study: Problems and Possibilities (Chapel Hill: University of North Carolina Press, 1975, 235, $12.50).

Southern Literary Study is the record of a conference on Southern literature held at the University of North Carolina in 1972. Rubin and Holman must be applauded for assembling such an eminent list of scholars in one place and utilizing their expertise through the colloquia format. Unfortunately, one of the problems in reading a panel discussion is the frustration which results when brilliant critical gems slip by without amplification. Almost every other remark could be the thesis for a substantial paper.

However, the conference did not intend a critical fait accompli. The symposium was convened to suggest critical problems in Southern literature, provoke reinterpretations, and stimulate numerous projects to fill the gaping holes in Southern literary study. Indeed, more questions were asked than answered.

The book opens with four papers presented by Louis Rubin, R. B. Davis, Arlin Turner, and Lewis Simpson. Davis and Turner analyze the

colonial and pre-modern periods in Southern literature and provide valuable bibliographic examples and research suggestions. Rubin's illuminating lead paper presents the central issues confronting the assembled critics: the socio-historical value of the literature, the predominant racial theme, the existence of many Souths, and the necessity to study the minor figures.

In contrast, Simpson's provocative paper raises the whole issue of the Southern sense of community. Relying heavily upon Genovese's theory that the South saw itself embracing a unique slave society, Simpson contends that the literature must be interpreted as the "South's effort to achieve community through the development of a society based upon chattel slavery". The modern writer, he suggests, made this hopeless struggle the stuff of tragedy.

Five panel discussions focus upon three periods of Southern literature and an examination of "continuity" and "themes". The final two discussions implicitly react to Allen Tate's "A Southern Mode of the Imagination". In fact, many conferees found it necessary to respond directly to ~~Mr.~~ Tate's essays. Nevertheless, the discussions were brimming with insightful critical analysis and debate.

The book is certainly a valuable tool for anyone interested in Southern literary study. I can recall some years ago that one of my graduate professors remarked that Poe and Simms were the only Southern writers before Faulkner. He excused Poe as not being very Southern, and he condemned Simms to the sad status of a second-rate Cooper. Among more noble achievements, Southern Literary Study should dramatically remind us that Faulkner is not the Alpha and Omega of Southern literature.

caps

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"White Rejected by Black Caucus"
as a Critical Problem

Blyden Jackson and Louis D. Rubin, Jr., Black Poetry in America/ Two Essays in Historical Interpretation (Baton Rouge: Louisiana State University Press, 1974, 119 pp., $5.95).

Keneth Kinnamon, ed., James Baldwin: A Collection of Critical Essays (Englewood Cliffs, N.J.: Prentice Hall, 1974, 169 pp., $6.95).

Roger Rosenblatt, Black Fiction (Cambridge, Mass.: Harvard University Press, 1974, 211pp., $8.50).

Roger Whitlow, Black American Literature: A Critical History (Totowa, N. J.: Littlefield, Adams & Co., 1974, 287 pp., $3.95).

Since three of the four titles cited here explicitly demarcate black literature as their area of interest, pragmatism requires that we accept their serious intentions in this area. "Black" is a special factor of awareness, although the books are necessarily addressed to an academic audience which is largely white and are written from a perspective which places appropriate academic stress on the universal nature of literary expression. Such a universal perspective may not be jet black, of course, and might even be, in E. M. Forster's term, more of a pinko-gray even than white. Nevertheless, these four well-grounded books offer useful information about black (broadly defined) literature (narrowly defined) from a perspective which should make all of us cautious in relating literary fact to social reality.

In the two essays composing Black Poetry in America, Professors Rubin and Jackson identify the origin of black poetic language as a meaningful vehicle and chronicle the development of that vehicle from the "New Negro" movement onward. The initial thirty-five page survey has superficial spots, but seems reasonable, all too reasonable considering the abjectness of some of the dialect verse cited. Horton, Johnson, and Dunbar receive most of Professor Rubin's attention; the triumphant concluding clichés--"With Jean Toomer black American poetry had come of age"; "The path was now open for the Harlem Renaissance and all that followed"--offer less of ~~threshold concluding~~ value for the study of poetic language, and ~~entering~~ entrance into the new era, than one might wish. Blyden Jackson follows "Negro literature" from 1923 to 1972 in the guise of an open letter. There is little doubt of his sincerity or acumen about the New Negro movement, but is this a proofreader's gaffe or not: "Quite to the contrary, his fundamental impulse [Robert Hayden's] has always seemed, not to be black, but to be neither a black chauvinist nor an oreole"(p. 80)? I will undoubtedly use this book again and again myself, but the slip in terminology argues caution and Professor Jackson's viewpoint leads him into undisguised antagonism, at the end of his essay, toward the black rhetoricians of the 1960's who established "blackness" as a concept.

Roger Rosenblatt's Black Fiction identifies a unifying theme in black fiction since 1890 as the cycle of finding every future leading back to the inescapable black past. Cleaver, in a passage from Soul on Ice included in Kinnamon's collection, makes this same point, so Mr. Rosenblatt needs to be taken seriously. Native Son's cycle is social, Go Tell it on the Mountain's hereditary, Cane's cultural and spiritual. The hero's ultimate recognition, as with the invisible man and Bigger Thomas, must be that he is an outcast from normal society and is thrust into a wasted, perilous environment. The overall structure of the four cycles, and many sub-cycles, which ~~Mr.~~ Rosenblatt proposes seems somewhat circular and confusing to me, but the literary analysis is welded solidly to the texts of the works, and the themes of dissociation and rejection are elaborated naturally again and again. The assumption is that serious black literature is largely colorblind(p. 109); trenchant comparisons, like one of "Big Boy" in Wright's "Big Boy Leaves Home" to Huck Finn and Holden Caulfield, are not colorblind, however, and ~~but~~ contain the nucleus of a whole independent perspective. Good classroom discussions could undoubtedly be generated around many of ~~Mr.~~ Rosenblatt's ideas.

Black American Literature, by Robert Whitlow, is a historical literary survey with a dash of social tract in some places and conventional literary conservatism in others. Notes and bibliography are intended to provide tools for the student, and run to eighty pages, and are seemingly useful and complete. Unhappily, the minstrel show is downplayed and the oral tale hardly played up adequately. Consequently, the lines of discussion run along conventional literary genres rather than establishing a unique black nexus. The lowest point comes in an attempt to distinguish when racial themes are adversely in control of poetry (p. 133). Nevertheless, and despite many passages of needless detail and dissertation prose, there are many good ideas and long and worthwhile citations in this text. The black movement of the 1960's is treated adequately and social detail sometimes offers fresh perspectives.

James Baldwin, another "Twentieth Century Views" essay collection, may not suffer in defining its problem, but Keneth Kinnemon's brief and clear introduction admits the issue. George E. Kent, Robert A. Bone, and Irving Howe occupy a third of the book; Benjamin DeMott's essay, on Baldwin's change from love (1960's fashion) to hate (1970's fashion), seems condescending after reading Mr. Rosenblatt's Black Fiction; Cleaver's pyrotechnics are endearing; His serious contention is that "a black man. . . responds with an additional dimension of his being to the articulated experience of another black--in spite of the universality of human experience."

Since most of the essays are by white critics, this is a problem, but the recognition that the literary representation may be discussed discretely from social reality may save some semblance of critical perspective.

A central remaining question is what "black" actually means as a literary concept. We generally use the term very broadly, but "black" as a sociological concept of blacks in the 1960's meant pre-eminently not white, and, in so much as white thinking is inclusive rather than exclusive, is even anti-white, for good reasons according to its proponents. Mr. Rangel writes in his letter refusing Mr. Stark membership in the Congressional Black Caucus (New York Times, 19 June 1975) that constituency alone is not a qualification for membership: . ."the common social, cultural and political experience of being black in America" unites the caucus as a "symbol of black political development." Investigating black literature from a foreign viewpoint might be subject to similar analysis. Rendering social vision into objective academic language works changes in the material and its meaning. Conventionally-framed criticism can be bland and restrained, as is Professor Rubin on Dunbar, or overstated and interpretive, as is Mr. Whitlow on Bontemps' Black Thunder. All critics of the pinko-gray persuasion

will continue to work with the literature as literature, but must recognize the complacency which might derive from assuming that they understand the literature as something else--psychological expression. Recognizing the present, and perhaps temporary, limits to our universalism--which Mr. Rangel's position makes inescapable--ought to help us all draw from and interpret the works reviewed here, and the variety of black and white sources on which they are based.

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The Artist and the Critic:
Rawlings, Agee, Bradbury, and Stallings

Samuel I. Bellman, Marjorie Kinnan Rawlings (Boston: Twayne Publishers, Inc., 1974, 164 pp., $7.50).

Joan T. Brittain, Laurence Stallings (Boston: Twayne Publishers, Inc., 1975, 128 pp., $7.50).

Victor A. Kramer, James Agee (Boston: Twayne Publishers, Inc., 1975, 182 pp. $7.50).

William F. Nolan, ed., The Ray Bradbury Companion: A Life and Career History, Photolog, and Comprehensive Checklist of Writings, with Facsimiles from Ray Bradbury's Unpublished and Uncollected Work in All Media (Detroit: Gale Research Co., 1975, 339 pp., $28.50).

The Artist and the Critic:
Rawlings, Agee, Bradbury, and Stallings

Four recent critical and scholarly studies call for a re-evaluation of writers who may be victims of academic preconceptions. Marjorie Kinnan Rawlings has been dismissed as the author of The Yearling, a children's book. James Agee is respected by academic critics, but the general opinion is that his talents were scattered over too many projects, including Hollywood films. Ray Bradbury is usually considered the best of science fiction writers but, after all, a science fiction writer, meaning one we do not have to take too seriously. Laurence Stallings, if remembered at all, is probably associated with Hollywood's tough-sentimental version of "What Price Glory?" Three of these writers now have a full reading and a fair hearing, and the fourth--Bradbury--now has the support of an exotic but very useful bibliography.

In his preface to Marjorie Kinnan Rawlings ~~(Twayne Publishers, Inc., 1974)~~, Samuel I. Bellman says that Rawlings is thought of as a "mere children's writer" and that she is therefore "ignored by the critics and by the official arbiters of literary fashion." While judiciously admitting and detailing the weaknesses of minor novels--such as Golden Apples and The Sojourner--Bellman argues convincingly that Rawlings' The Yearling and a few other works are rewarding literature

which stand up to both casual reading and serious critical analysis.

Mrs. Rawlings' primary subject is the Cracker of rural Florida. Her favorite story line centers around a twelve-year old boy, the son she never had, and the poignant, bittersweet introduction of the young boy into the adult world. Clearly, she admires the person--of whatever age--who refuses to admit defeat and continues the humanistic and domestic struggle to build and maintain the family.

Bellman includes a good deal of praise by association (comparisons with Hemingway, Faulkner, Thoreau), but his book is consistently thorough and intelligent. The Yearling (which I reread for purposes of this review) does hold up as a very good novel. Bellman's detailed analysis of the story of young Jody and his deer is excellent (see, for example, the section on the civilized ego versus the primitive, page 79), and my own recommendation is that The Yearling plus selected chapters from Bellman would make a productive assignment on the high school or college level.

Victor A. Kramer's James Agee (Twayne Publishers, Inc., 1975) is based on a study of the extensive Agee holdings in the Harry Ransom Center at the University of Texas at Austin. Kramer's work with this collection serves to emphasize the enormous variety of Agee's interests and talents. Agee was a poet, journalist, book reviewer, film critic, short story

writer, novelist, scenarist, and experimentalist. He is best known, of course, as the author of Let Us Now Praise Famous Men, that strange and still compelling study of southern sharecroppers which takes on the power of a novel and--with the photographs of Walker Evans--another kind of power which prompts the critic to praise and then to silence. A Death in the Family is also important, a convincing example of Agee's remarkable sensitivity to the small details of common experience. And some of Agee's film scripts are at least minor classics (The African Queen and The Bride Comes to Yellow Sky, for example).

Kramer's thorough study makes it clear that Agee had more ideas than time. Many of his projects were aborted. Many of his writings are unpublished. Agee's personal and professional struggles, however, are surprisingly contemporaneous. Kramer's book, in fact, should be especially helpful in the classroom because of the careful analysis of Agee's experiments in art. Almost any chapter--the one on "Screen-Writing as Literature," for example--would suggest a number of stimulating and relevant problems for student papers.

The Ray Bradbury Companion ~~(Gale Research, 1975)~~ is a highly unusual book ~~compiled by William F. Nolan~~. It begins with a defensive preface by Bradbury, features a "photolog" biographical chapter, and consists, mainly, of reproductions

of various items from Bradbury's life and career (pages from his high school annual, pages of manuscript, advertisements for books) and ~~of~~ a bibliography of writings by and about Ray Bradbury. Boxed and handsomely done ~~(with no price shown)~~, the Companion is a very special type of book but a useful tool for science fiction fans and a necessary resource for detailed work on Bradbury.

Joan T. Brittain's Laurence Stallings ~~(Twayne Publishers, Inc., 1975)~~ is oddly repetitious and a bit too defensive but nevertheless an intelligent and provocative study of an interesting writer. Stallings' major accomplishments are Plumes (Brittain argues convincingly that this war novel deserves attention) and, with Maxwell Anderson, What Price Glory? Twice made into a film, What Price Glory? dramatizes for the stage the conflicts which plagued Stallings all his life. He was horrified by war (the play includes anti-war themes) and yet fascinated by the theme of courage in war (the play invites admiration of the tough and courageous marine).

All three of ~~these~~ Twayne volumes follow the Twayne format. The first chapter is biographical. The rest of the book is critical analysis, with emphasis on the more important works but with an effort to include at least some commentary on the complete works of the author at hand. The "chronology" at the beginning and the bibliography at the end are convenient and helpful.

cap— MAX WESTBROOK
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MIDDLE-EARTH FOR ALL

Robley Evans, J. R. R. Tolkien (New York: Warner Books, 1972, 206 pp., $2.95 paper).

REVIEW OF ROBLEY EVANS' BOOK ON TOLKIEN

With badly written books like William Ready's and unsympathetic ones like C. N. Manlove's on the shelves, it would seem ungracious to dwell too harshly on the shortcomings of Robley Evans' J.R.R. Tolkien. Part of the "Writers for the Seventies" series (along with volumes on Vonnegut, Hesse, and Brautigan), this useful study more than achieves its modest aims of introducing the new reader to Tolkien's work and helping to bridge the gap between young readers and members of their parents' and teachers' generations.

It is unfortunate that Evans' opening chapter is his weakest. His attempt to explain Tolkien's critical essay "On Fairy-Stories" obfuscates more than it clarifies, and his insistence on the Christian and allegorical qualities of Tolkien's fantasy is both annoying and misleading. Eucatastrophe is not necessarily Christian Joy, and it is certainly possible to read Tolkien in a pagan frame of mind. Evans' determination to deliver Middle-earth wholly into the hands of the Christians is all the more bewildering when set next to his illuminating discussion in Chapter Two of the dark, doomladen, Norse view of history underlying The Lord of the Rings, an undercurrent that makes the texture of Tolkien's world far richer and more complex than that of a Christian apologist like C. S. Lewis.

But if the reader will persevere beyond the opening chapters, he will be rewarded. Evans' examination of the hobbits leads one to a clearer vision of their growth through experience and suffering, though perhaps he concentrates on Frodo to the extent of underrating Bilbo's and Sam's moral development. The book's greatest strength is probably its chapter on men, in which Evans analyzes Aragorn's leadership in terms of imagination coupled with will, and convincingly leads the reader to consider the power inherent in the creative imagination. Both the new explorer of Middle-earth and the seasoned traveler should find Evans' study worth reading.

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Eric J. Sundquist

Beginnings: Intention and Method. By Edward W. Said. New York: Basic Books. 1975. xvii + 414 pp. $15.95.

Too seldom a book appears which tells us something important about the most basic assumptions from which we proceed in the production of critical scholarship. When that book also tells by doing, and doing it an exhaustive manner, we say the book affords a new beginning: the most facile praise becomes the highest. When that book moreover comes at a time when some of its members find the profession verging on wholesale disarray, its citadel threatened by (to borrow E.D. Hirsch's term) "cognitive atheists" of a French persuasion who challenge the self-fulfilling dream of objectivity that dominates Yankee tradition, then we may also say the book performs a very useful act of bridging. Beginnings is such a book; and it may be, we suspect, more than a happy coincidence that it is published by Basic Books.

Some readers will recognize portions of Said's book as having appeared elsewhere; but it would be unfair to speak of Beginnings as a "collection" of essays, unless in marking the root legere we say it "gathers" itself together, in fact, "reads" itself by a continual cross-reference, by splicing and reworking with sustained intricacy its beginning ideas. Said notes at the outset that "Beginning is not only a kind of action; it is also a frame of mind, a kind of work, an attitude, a consciousness." All of these perspectives revolve in the book, and they make for reading which is at once most difficult and exhilarating. What is most engaging, however, is that one is continually compelled to read Said's remarks on other authors' senses of beginning as reflections on his own method: for example, that the political history haltingly drawn forth from the maze of Conrad's Nostromo "is like a trompe-l'oeil painting of a city that upon closer inspection turns out to be an anatomical drawing of the brain"; that Freud's The Interpretation

of Dreams is "a text whose intention is to begin a discourse one of whose principle purposes is the conscious avoidance of certain specific textual conventions . . . [and which] accomplishes the institutionalization of its beginning intention [by an] effort to understand psychological reality as something available only to interpretation, and yet available to neither direct representability . . . nor univocal statement"; that since language succeeds a loss of Origin and begins after the Fall, "Milton's anthropology [in Paradise Lost] is based on the very writing of his poem, for only because man has lost does he write about it, must he write about it, can he only write about it--'it' here being what he cannot really name except with the radical qualification that 'it' is only a name, a word."

There is something forbidding about choosing examples from a book which stretches widely but never superficially, and the above sampling is hardly enough to gauge the enormous amount of material covered. The power of Beginnings lies not only in Said's readings of specific texts or in his absorbing meditations on literary history (though these are exciting and admirable in every case), but also in its ability to tell us by implication much about works not included in its pages. This by no means limits insight to platitude or generalization; rather, it is the best evidence that something crucial for criticism is in play and on the line. One such thing is our often presumptuous notion that a text is a repository (or depository, to be Swiftian about it) of fixed and controlled meaning, and of recoverable authorial intention identical to print on a page. Said's sense of intention, however, is not as of a corpse to be exhumed, but of a self-consciousness on the author's part about what his project entails--where does one begin, what makes one kind of beginning impossible, another desirable, in a given period of literary production.

This angle on intention gains the most interest in the sections on style and career, where Said maintains, for instance, that "style is not the origin of a text, but that which the beginning of a text intends. Style is writing which blots out origin, and substitutes for it the beginning, which is the writer writing his text." In the absence of a definitive Origin--a text of divine authorship--writing is incessant production; a beginning in fictional narrative is secular and historical, and its intention is to produce a "difference which is the result of combining the already-familiar with the fertile novelty of human work in language" and to provide "an alternative departure, a set of misadventures that begins away from the Origin." Language no longer imitates nature, but displaces it; in extremity, the writer's paternal role of authority "gives way to repetition, as mimesis gives way to parody and innovation to rewriting . . . narrative loses the sense of beginnings with which it had commenced . . . because the author now considers himself as much a creation as his writing."

This last remark characterizes for Said the enterprise of the late nineteenth-century novel, though he locates its germination in careers as diverse as those of Swift, Vico, Proust, Sterne, Nietzsche, James, and T.E. Lawrence, to name only a few. Career, in fact, is what is most at issue in Said's sense of authorial beginning, for the writer's production is not only of text but of self as well. Eliot, Hopkins, and Conrad, for example, evince overwhelming anxiety both about what there is to be done and about their propriety in doing it; Freud's questioning of his own method makes up a large part of his work; James frets and microscopically examines his own complicity in the scenes he constructs. By our own day, the trauma of writing has virtually submerged the authorial ego: it becomes, as Said says in reference to Foucault, "dissolved in the overarching waves, in the quanta, the striations of language itself, turning finally into little more than a constituted subject, a speaking pronoun, fixed inde-

cisively in the eternal, ongoing rush of discourse."

Such an impoverishment of the subject is our critical inheritance of an inquiry into the nature of writing that for Said began some time ago. His chapter on structuralism ("Abecedarium Culturae") now contains a longer section on Foucault than it did when it appeared in Modern French Criticism (ed. John K. Simon; Chicago, 1972), and it is one of the best considerations of what many American scholars have found to be an oblique (if not bleak) phenomenon. The force it gains in the context of Said's whole discussion of beginnings is not small, and it should do well in convincing the wary that structuralism, whatever its shortcomings, is neither a mere lusus naturae nor a demented and nihilistic "cognitive atheism," but rather the outcome of a "molestation" (Said's term for the writer's awareness of a rupture in his authority, of the illusiveness of his bid for mimesis) which has much older roots.

That is not to say that some descendents of the (post-)structuralist tradition do not come close to reducing meaning to a bad joke; one has only to pick up a random issue of several current journals (which will go unnamed) to find at least one article that would better have appeared in National Lampoon. It is to say that Said's book is not to be dumped by the impatient reader into a camp where it does not belong. Beginnings does not find historical knowledge either impossible or of doubtful value, but it does ask serious questions about how such knowledge gets produced and what makes it possible. It is theoretically convincing because the theory is never divorced from practice, but grows directly from the material at hand. And the book contains some of the best work available on individual works and careers, particularly, among the English writers, Hopkins and Conrad.

Said, we allow, would be comfortable with the remark among Wallace

Stevens' Adagia which runs, "To be at the end of fact is not to be at the beginning of imagination but it is to be at the end of both." Beginnings does not announce the end of fact, but by "an intensified, even irritated, awareness of what really goes on when we begin" traces a demonstrable change in what writers have taken to be the facts they are given to work with. To return continually, almost obsessively, to the fact of having to begin again, as both Stevens and Said do, neither sweeps away fact nor evaporates meaning; it does, however, molest one's notions of what constitutes a proper beginning and of what, having begun, one intends to do. Said's book offers a wealth of evidence that modern imagination begins with, if nothing else, a different view of what the facts of the activity called writing are, and works under the consequent pressure for a new way of beginning. Though we perpetually get less, it would not be sane to ask of Beginnings a more suitable and more basic place to begin.

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The Subterranean Muse

Hugh Fox, ed., The Living Underground: An Anthology of Contemporary American Poetry (Troy, New York: Whitson Publishing Company, 1975, 479 pp., $15.00).

The Living Underground is an interesting 450 pages for anyone concerned with contemporary poetry. The book includes people from Robert Bly to Margie Johnson, "a seventeen year old high school senior from Lansing, Michigan." The poetry moves in range of tone and diction from the richly wounded, "Flaming brilliant with wonder the child/ Looks down its same sad street, sees/ Its same sad caricature pointing the/ Death finger at his eyes" (Glen Frank) to the sensual, "Sure the Night Was Smooth/ as mildweed silk/ against the fingers/ and the wet rags just washed were warm" (James Bertolino) to the prosaic, "You kept us out of your supermarkets/ off your radio and TV,/ you kept us out of your universities and/ libraries" (Hugh Fox) to the cute and busy, "The Captain licks the Mike as if it were a strawberry./ We photograph him to show our pleasure/ to the sexy blond steward pulling off his tricks/ with a tray full of dirty dishes" (Charles Haseloff) to the cliched, "the threads that crossed/ my loom tangled and snarled/ and no poem came" (Alex Gildzen, on writing a poem). This is a grab bag: much good stuff, some ugly, and some boring, but quite a lot of it has poetry's "breathless improbable joy" (William Wantling). There is much humor here: "Commonsense -- Archaic, something to do with visceral intuitive nature promoting a sense of well-being/ or surety in times of crisis or like when you take/ a shit you pull your pants down" (Terry Stokes). To counter the "amerikans" who have a saying, "'she's old enough/ to be yr mother,'" the quillayute" Indians have a saying "'only an asshole/ would fear what he feels." This "underground" poetry fights dulldom and death.

Yet, the book has a troubling quality (aside from frequent misspellings), a pretentious extravagance. This is not the underground, for many people are

missing who belong in the definitive collection the title suggests. For example, Fox claims for it a primitive's "return to awareness through a reactivation of the senses." Gary Snyder in Earth House Hold explored that need in the mid-50's. And later Fox speaks of American culture's problem with "'processed'" versus "'non-processed'" realities and our failure to understand the difference, an issue of major concern at least since Henry Adams at the beginning of this century. Finally, Fox backs down in his introduction from underground as an edge of creative consciousness in rebellion. He suggests that it may simply be a "mouse race" imitating the bigger "rat race" above ground. Why the histrionics?

Particularly annoying is the extravagance of the notes on poets: "the greatest lyric poet of the twentieth century," "a new raw, violent rhetoric of protest," "prophetic hammered brass," "scraping of the eyeballs of perception," "a molten guru fire-eyed in the Valley of Dead Concrete" who "went high permanently into suicide." These cosmic droppings sound like the foreplay to a Playboy interview. Underground or Madison Avenue?

Marge Piercy, a poet not included in this book, says, "the forebrain/ is only an owl in the tree of self." Poetry is the self's attempt at consciousness; "it is a meaning plus mystery" (Brown Miller). Some of the poetry in the book doesn't take the title seriously, has too little living going on underground, in the roots of self. Oh, there is always the gnashing of teeth and cursing the dogs of machinery and war, much ennui and suffering (head noise); but the heart beat, those rich tremblings, under and through the looking and thinking is sometimes missing. Head sounds alone only disturb the owl.

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WHERE TO GO TO SURVIVE

Robert Bly, The Morning Glory (New York: Harper & Row, 1975, 76 pp., $295 paper).
Conrad Hilberry, Rust (Athens: Ohio University Press, 1974, 61 pp., $5.00)
James Grabill, One River (Momentum Press, Century City Educational Arts Project, 10508 W. Pico Blvd., Los Angeles, CA. 90064, 41 pp., $1.00 paper).

Robert Bly, in his introduction to The Morning Glory, writes that "When we first sense that a pine really doesn't need us, that it has a physical life that is complete without us, we feel alienated and depressed. The second time we feel it, we feel joyful."

This wonderful collection of prose poems is, then, about what Theodore Roethke called "the separateness of all things," a world that refuses to be the casual projection of what we wish it to be. In "Watching Andrei Voznesensky Read in Vancouver," the poet's "voice booms out, like enormous dynamos, like immense waterfalls falling," his voice shouts out into the human world the existence of these mute and separate things:

> ...how good it feels to
> shout at last!...
> How good it feels for the birch swamp
> to shout at last, driven over by so many
> drunks in wagons, cut down over centuries
> by so many greedy landlords, made love on
> by so many Slavic girls with birds em-
> broidered on their blouses....

People that demand our love become wearisome--their existence depends upon our attitude toward them; but, how wonderful those people and things of the world that do not demand our love, that exist without us. From "Grass from Two Years":

and the sunlight was
glad that the branch could be ignored,
and did not asked to be loved--so I have
loved you--and the branch and the grass
lie here deserted, a part of the wild
things of the world, noticed only for a
moment by a heavy nervous man who sits near
them, and feels he has at this moment more
joy than any one alive.

. . .

Conrad Hilberry, in his powerful book Rust, longs to drift up out of this world and its limitations--he longs for the body to rise, lifted by a balloon of his own breath; for the skin, in sleep, to fly "like a martin over the water"; he is fascinated by Houdini rising out of a hole in the Detroit River; by Jenny, a ten-thousand pound elephant, vanishing on stage; and he longs to be with Houdini, making the first flight on the Australian continent:

But this is your record, Houdini: you act
Everything we dream.
. . .
Now in your Voisin you bank against the wild air.
Of Australia, our fears and longings
Streaming after you like gaudy silk.

Finally, though, Hilberry recognizes that we cannot rise very much, that the world is heavy with flesh and suffering--a world that must be understood not as we wish it to be, but as it is:

Water rattles in the corrugated pipe
Until coughing settles into
Something like health--a meadow,
The gentle seepage of cow dung.
Not pure. Not your New Hampshire
Brook. But moving.

(from "Culvert")

To remain human, we must remain on earth:

High wind, high water.
Teach me to hold on
Crow, cockroach, catfish.

(from "Three Catfish Poems")

. . . .

James Grabill, in his fine first book of poems, One River, lifts us out of our thinking brain into that deeper brain through which we understand that "one river," out of which "the universe was pulled." It is that "One river no one hears/Like the wing of a tide...too close to see/And too deep to measure." In this deeper brain we understand how:

Its fish are never caught,
But we find them on our hooks.
They are fish that pass through our bodies
The way they swim in the river.

Through realizing the "separateness of all things," we suddenly realize the oneness of all things--Grabill, along with Bly and Hilberry, offers us a way back into the world,

a knowledge
Of where to go to survive,
One river rising out of all
Things, flowing, beyond water.

--

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Adrienne Rich, Adrienne Rich's Poetry, Selected and Edited by Barbara Charlesworth Gelpi and Albert Gelpi, ~~Stanford University~~ (New York: W.W. Norton & Company, Inc., 1975, 215 pp., $1.95 paper).

Linda Pastan, Aspects of Eve, (New York: Liveright, 1975, 56 pp., $6.95 cloth, $2.50 paper).

Eve Merriam, OUT LOUD, designed by Harriet Sherman (New York: Atheneum, 1973, 50 pp., $4.95).

Adrienne Rich is now a long way from the young woman whom W. H. Auden complimented for seeking "'detachment from the self and its emotions'" in his introduction to her first book, A Change of World, which he selected as winner of the Yale Younger Poets Series in 1951. Just how far and in what directions she has moved ~~is~~ are charted and illuminated in this new Norton Critical Edition. Norton is to be commended for bringing out such a fine book about a poet so on the edge of our time and so beautifully alive. For "seeing with fresh eyes" becomes "an act of survival," Ms. Rich says in one of her prose pieces, and this book is a demonstration of just how clear-eyed this survivor is.

She says in her prose that hers has been an artistic evolution from "poems about experiences" to "poems that are experiences." While taking the living closer to the essence of poetry, her work has also moved closer to the living: "Until we understand the assumptions in which we are drenched we cannot understand ourselves." "We need to know the writing of the past, and know it differently than we have ever known it; not to pass on a tradition but to break its hold over us." There is "the challenge and promise of a whole new psychic geography to be explored."

The Gelpis know Ms. Rich's work and growth well enough to give us the best of tours. For example, in "Aunt Jennifer's Tigers" dead Jenny, with "her terrified hands" that "lie/Still ringed with ordeals she was mastered by," leaves behind her as her only expression of the sensuality and power she must keep restrained in her life as "Uncle's wife" those

needle-work tigers, "prancing, proud and unafraid." Rich talks about this early poem and what she came to see it as representing in her development: "Looking back at poems I wrote before I was 21, I'm startled because beneath the conscious craft are glimpses of the split I even then experienced between the girl who wrote poems, and the girl who was to define herself by her relationships with men. 'Aunt Jennifer's Tigers' . . . looks with deliberate detachment at this split."

Her life and her poetry are many-faceted, but one central issue in our time which they explore extensively is, "the collective loss and fragmentation suffered by human beings in the denial and suppression of the feminine." In "From an Old House in America" ~~Ms.~~ Rich hangs it on the line: "I cannot lie down/ with a man who fears my power/ or reaches for me as for death/ or with a lover who imagines/ we are not in danger." " . . . the dream/ of the frontier woman/ leveling her rifle along/ the homestead fence/ still snares our pride/ -- a suicidal leaf/ laid under the burning glass/ in the sun's eyes/ Any woman's death diminishes me." Here is the personal voice feeling life at stake, yet she balances commitment on the fine, taunt wire of poetry and the result is her strong, imaginative art.

Fifty-seven poems (arranged chronologically and representing all of her books), three prose pieces by the poet, three "conversations" with her, and eight critical pieces (including ~~most~~ very illuminating essays by Albert Gelpi, Robert Boyers, and Helen Vendler), plus several useful indices, all add up to the bargain of the month in poetry.

After experiencing Adrienne Rich's account of her struggle to find a true and living voice, one reads Linda Pastan's Aspects of Eve in perhaps too high a state of expectation. However, too many of the poems seem not so much to be experiences rendered in art as poems wandering about never quite convincing themselves into art. They seem often to

be reaching for things too large and "universal," and they lose their bearings. Linda is at home when pondering her father's impending death in "Go Gentle," biting her nails over the letter that won't help things along in "Letter," exploring the anxieties produced by academic strictures and their carry-over into one's life in "Pass/Fail," or rendering the dangers of a "Poetry Reading" where "The Faces watch,/ the smiles are wrapped/ in pink bows, . . . And the heads/ so solemn/ nod iambically./ They are rehearsing/ for my funeral." It is when she is out visiting, being Penelope or Eve or Clytemnestra--all those universal cutouts from our collective past--that her strong personal charm and wit lose their way and wander about in the "Drift" of metaphors worn too large by use. Perhaps making poems is not quite so casual as the "Artificer" wants to suggest: "Blindfold/ I follow the thread/ of a poem/ wherever it leads,/ remembering the labyrinth/ remembering Daedalus/ for whom I named my first son:/ Stephen." This follows the labyrinth to "I am in a clearing/ painfully small,/ surrounded/ by the barbed wire/ of my own/ alaphabet." And only the most casual, associative connection holds the pieces together. "Blindfold" now becomes an obvious, if rather awkward and self-conscious, pun, and one might question whether or not the poet has a poem that deserves such a vivid and provocative conclusion: such a careful set of tensions but the poem has a trumped-up quality about it, as though the first portions just get us to the end without the second sight that unifies a poem's forces.

Eve Merriam says exactly all one can say about her new collection of children's poems OUT LOUD: "It's fun to fool around with onomatopoeic sounds." Her publishers say of OUT LOUD that these children's poems "manage to catch the sounds and feelings of today." They do catch at the noises around our living in rather self-conscious onomatopoeics;

however, they are something less than compelling. Often they seem random snatches of the ordinary, frightfully elevated to CAPS. At its happiest, art makes one conscious of connection without being self-conscious about it. And in this way OUT LOUD seems too loud, like balloon whitewalls and silver sharkskin suits. Fun. In this collection of forty-one audial playthings, ranging from "At Sea" to "Floccinaucinihilipification," the play sometimes becomes a sort of trivial "Jabberwocky," often in slow-motion.

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Steven Hind

"canticles of love and wit"
(Emerson)

Suzanne Henig, The Age of the Assassin, drawings by Endre Rozsda (New York: Funk & Wagnalls Publishing Co., 1976, 77, $4.00).

Rabindranath Tagore, Later Poems of Rabindranath Tagore, trans. Aurobindo Bose (New York: Funk & Wagnalls, 1974, 142, $7.95).

If poetry speaks for the private, "unproductive" imaginative spirits in humans, it probably makes most of us uncomfortable now as we settle ever more deeply into efficient exploitation of world and self. What poets could say 30 years ago in a place like India, they now shout in horror in places like America. Tagore and Henig illustrate that notion.

Tagore can speak personally about an age where being was sufficient "In laughter and play,/ Somehow to carry on by mere presence,/ Somehow to crowd the stage of life--/ That was enough./ Today in your Age I am a stranger." Before his death in 1941, he could see "Underground (in the black and barbarous night below,/ In that so-called civilized hell/ Where plundered money is piled high)/ The battle of the hungry against the full!" His indictments are not the major substance of his work; he draws quickly to the side of life and sweet tones. He draws to the side of nature and the female and poetry, all inexorably linked, and to be revered and loved if life is to be preserved. Tagore speaks from a strong, sane tradition in which the "Earth laughs in flowers," as Emerson said it for us. But who, one might ask, is Tagore?

Since I had never heard of him before reading this book, I feel justified in relating a biographical note. Tagore was a highborn Bengali who caused a sensation in Europe after the first world war. W.B. Yeats wrote an introduction for Tagore's Song Offerings published in English in 1912, and for which Tagore won a Nobel Prize the following year. He was something of a Renaissance man, writing poetry, prose and drama, teaching and formulating a Pestalozzian theory of education, and exploring the uses of modern science to help his impoverished people rejuvenate their agriculture. Tagore was a leader in the "National Movement," a movement to re-discover "the soul of India." "He sang of his motherland at a time when westernized Indians of his generation, blinded by Europe, slavishly aped the West.

Perhaps testimony to Tagore's success is revitalizing some of his fellow Indians is the translator of this book, Aurobindo Bose, who was Tagore's pupil for five years and who testifies "to the ennobling influence of a great and loving teacher, whom we children loved and looked up to and did not fear." Bose says he translates Tagore's poems, not because of his skill in the field--he is a nuclear physicist--but from "my great love for Tagore and his works . . . ." The book opens with a note on Tagore by Hermann Hesse who in 1957 wished a "triumphant re-emergence" for this teacher and poet.

The tone of his poetry is clearly conveyed in Tagore's notions about education quoted in the introduction: "We have come to this world to accept it, not merely to know it. We may become powerful by knowledge, but we attain fullness by sympathy. The highest education is that which does not merely give us information but which makes our life grow, in harmony with all existance." Firm in a deeply

human tradition, Tagore sees Life as the chief lesson to be observed and celebrated in life. In his gentle acceptance of the unity and beauty of life, Tagore creates an eloquent poetry in which form does not have to be in continual and stunning performance. "You will say:/ 'This is philosophy and not the poet's voice'/ I reply:/ 'It is truth, therefore poetry.'" Plain old human beings could pick up this poetry and be unbaffled, and touched.

Life is joyous: "The stream of life flows lightly/ With the music of murmuring water,/ With the frenzy of ecstatic joy." Particularly interesting is how this gentle, loving man turns to nature and sees in it and in himself a "he[illegible]armonious and perpetually ready to aid in the birth of a higher self:

> "Beauty has no caste.
> She is free.
> Rosy dawn decks her in/ jewels, ...
> . . .
>
> Oh, wash my soul clean, in the waterfall of this morning light,
> Wash away the dust that covers and hides me.
> She who is slumbering within me, entangled in the net of sleep,
> Touch her forehead gently with the golden rod of early dawn.
> . . .
>
> On her waters
> The dawn comes with deepening hues,
> The sunset spreads her crimson veil,
> And moonbeams fall like mother's gentle touch.

Nature and Woman are one, and the human internalizes the urge to life manifest in them:

> O white-haired Jarati, (old woman)
> I have seen you in life's autumn sky,
> In the rainless, pure, white clouds.
> Below lie the fields filled with corn
> And the river is full to the brim.

Always in nature is the evidence and the lesson. Tagore's tone carries his faith in a natural order and the ability of human consciousness to see in that order a road to the higher human order:

> The silent joy of the trees,
> The hidden joy in my marrow,
> The scattered joy amongst the leaves!
> My mind drinks in life's sap
> Filtered through consciousness,
> Let me sit and gaze.

And from this harmony and sympathy come a perspective from which to view human endeavor:

> Centuries, that witnessed the rise and fall of sceptered crowns,
> Have left their seal
> In the rings of this most ancient tree;
> Under her shade I am privileged to sit
> For one day --
> This is wonder without end!

The quiet man free from gross ambitions can know the awesome reality and mystery beneath the pleasant and enduring tree. This poet reaches in ancient directions we have been trying to re-discover of late. And from this Indian we could easily return to our own Transcendental poets.

Certainly the "sceptered crowns" have not learned the poet's lessons; they only intensify their efforts to rise and thereby increase the cost of their fall. Suzanne Henig's book is so serious about the dangers that the poems lapse, by calculation I suspect, into straight polemics at times. She feels we have lost the ability to heed the silence Tagore heard under his tree; we no longer "heed/ the rustle of silence." What TAgore finds at the center of his response to life, the "female," Henig sees us as having pretty well killed, and our madness is the inevitable price. Catastrophe moves center stage as Henig writes "of our twentieth century,/ a waste land,/ a lost generation,/ an age of anxiety,/ a beat generation,/ but mostly now/ the age of the assassin." "Recognize I am Eve,/ Cassandra, Mary, O." "Tomorrow our dust will blow together/ into the sea/ and forests will rise out/ of the lichen and fungus." That nature can outlast us gives little comfort, especially when the living soul knows we have forgotten even that. She questions the tiger:

> Do you remember
> how not long ago men and women
> with vibrant pleading eyes
> were cattled into cars and carried across
> the iron miles
> to the century's furious cauldron
> where they were metamorphosed
> into fertilizer, soap, lampshade, ash?
> ...
>
> 12,000,000 nameless mudpies baked in
> ravenous ovens.

The "whips of expediency" and the "maniac's whim" loom over our age. "So nothing can erase the Dauchaus in the darkened/ eyes of people who know too well/ your future is your past . . . ." Such description sets the stage for the gallery of assassins and victims in the set of poems that follow. Oswald and Kennedy are conspicuous, but everybody is finally "the bull's eye." The kidnaper, the minitions maker, the weapons salesman -- these spokesmen for the age of the assassin convey that nothing can be made of such a diminished thing; assassination becomes a governing metaphor.

All is topsy-turvy:

> we recognize the pawn is the
> checkmate king
> and the queen
> has left the checkered board
> unnoticed
> long ago.

Man has been emasculated by mad chance, and woman, the balancing female principle, is no longer even on the board. Game plan, indeed! ". . . science untempered by humanism/ is the soul's imagined hemlock."

Ms. Henig's dark eloquence turns the chaos of her subject nicely and is well matched with Endre Rozsda's 5 drawings. In the final section of the book, Epiphany, the poems become more personal and the emptiness past fury and outrage pales out in a quiet darkness. One can think of other poets who take up her theses -- Andrienne Rich and Robert Bly on the female, and Gary Snyder on western madness, for instance -- but Henig has a clear voice and a powerful, convincing sense of broken connections, from Eve to Penelope to Virginia Woolf to O. Her tone carries the full, remorseful impact of the horrors we have made for ourselves.

The Age of the Assassin and Later Poems . . . are books for anyone alive enough to care. They don't deserve the oblivion of the library's obligatory budgeted list. Tagore is bittersweet in light (or dark) of Henig, but to feel pain is better than no feeling at all as we crawl under heaven on earth.

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Newdick's Season of Frost: An Interrupted Biography of Robert Frost, edited by William A. Sutton (Albany: State University of New York Press, 1976, 454 pp., $20.00).

Lesley Frost writes in her Foreword, "It was in 1934, as a young professor at Ohio State University, that Dr. Robert Newdick had fallen in love with the poetry of Robert Frost. The correspondence that developed between the two men is particularly illuminating."

Primarily this book illuminates Robert Spangler Newdick's enthusiasm for Frost: ". . . I am a pilgrim this summer and wherever you are is Mecca." Newdick's extravagance made the poet uncomfortable too: after Newdick's early death Frost wrote Lawrance Thompson, "What is a miserable hero to say to worship like this?" In his own notes Newdick indicates that he had been advised to let the light from the poet's life shine on the poetry: "F says he tells me many things chiefly so that I'll get deeper into the poetry. When I cap something he's said with a line or two from the poems themselves, he's pleased."

A delightful contribution to a future Frost book would be a color illustration to go with this description of RF's coat of arms:

> Argent. A chevron azure between two thistles slipped in chief, and a hind's head erased in base proper.

Crest: a gray squirrel sejant, semée of estoilles sable, collared and chained or and holding between the paws a hazel branch fructed also proper.

Biography is difficult, and so is Frost. The meticulous Newdick does show us that Nathaniel S. Shaler, once professor at Harvard where he lectured on geology, is a key source for any study of Frost and science--and such an important study deserves to be written. The world of scholarship can be pleased to have this addition to the Frost canon. The book belongs in college and university libraries and in private studies where there will be time to study the biographies next to the poetry.

Stars twinkle, and so does Frost: "A friend of mine says the first thing he does when he comes out doors is to look at the sky, instead of at the doorsteps for safety. I'm the same." This book reminds us of the wisdom of taking "something like a star."

The motto of the State of Kansas (Frost "barded around" to the University in 1939, although that trip is not mentioned here) is Ad Astra per Aspera, "to the stars through difficulties." On page 250 of Newdick's Season of Frost, it is implied that RF died on January 26, 1963. He died on January 29, Kansas Day, anniversary of the Union's 34th star.

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LOWELL STUDIES

John Crick, *Robert Lowell* (New York: Barnes & Noble, 1974, 166 pages, $6.75).

Stephen Yenser, *Circle to Circle: The Poetry of Robert Lowell* (Berkeley: University of California Press, 1975, 370 pages, $14.50).

John Crick's *Robert Lowell* is a brief, but excellent, introduction to the poetry of Robert Lowell. Its most distinguishing characteristics are its widely referential scope and its refreshingly concise style. The book is framed by a first chapter which introduces the reader to the literary, political, religious, and biographical background of Lowell and a last chapter which places Lowell in the context of recent criticism. The body of the work, organized around periods in Lowell's career segmented by the publication of his books, surveys Lowell's poetic development.

Crick has the talent of impacting his sentences with apt phrases which describe precisely large configurations in Lowell's poetry. Although the book is well-researched, the scholarship never intrudes on the narrative line. Because he is not concerned with developing a thesis, Crick integrates his reading of Lowell with his familiarity with other contemporary American and British poets and offers a sound balance between criticism and praise. With its many cross-references to reinforce its own structure, Crick's *Robert Lowell* flows as a well-integrated essay, easily read at one sitting. It will provide both the undergraduate and

the college teacher with a rich overview in which to appreciate Lowell's achievement.

Although organized in a similarly chronological way, Stephen Yenser's *Circle to Circle: The Poetry of Robert Lowell* is considerably more difficult reading, aimed at the Lowell specialist. Yenser's thesis is that Lowell's poetry, much like Wallace Stevens' "Whole of Harmonium," comprises a circle. Relying heavily on the new critical method, Yenser demonstrates how "Lowell's books, like his personae, his poems, and his metaphors, are continually turning into one another." Though primarily a lyricist, argues Yenser, Lowell has epic ambitions. Through such unifying factors as themes, moods, metaphors, phrases, and motifs, Lowell's works attain a form of continuity until, ultimately, not only do "all his poems become one poem, but also his poem becomes his life."

Concerned throughout with establishing the structural parallelism in Lowell's poetry, Yenser, for the most part (and unlike Crick), remains uncritical of Lowell's work. He argues, unconvincingly I feel, that individual poems, "however strong or weak in their own right . . . gain from context." Perhaps the severest criticism of Yenser's *Circle to Circle*, however, is the fatiguing disjunction between style and meaning. Vocabulary like "prescind," "rhynchocephalian," "amnion," and "epyllion" (I found myself making a list) render him guilty of his own description of Lowell's poetic method: "to transform the actual into the symbolic and then to convert the symbolic into the ineffable."

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British Entries and Introductions

Peter Kemp, Muriel Spark (New York: Barnes and Noble, 1975, 167 pp., $12.50).

Valerie Grosvenor Myer, Margaret Drabble: Puritanism and Permissiveness (New York: Barnes and Noble, 1974, 200 pp.)

Bonnie Blumenthal Kingelstein, Forster's Women: Eternal Differences (New York: Columbia University Press, 1975, 183 pp., $7.95).

William Steinhoff, George Orwell and the Origins of 1984 (Ann Arbor: University of Michigan Press, 1975, 288 pp., $12.50).

Frank Baldanza, Iris Murdoch (Boston: Twayne Publishers, 1974, 187 pp., $6.95).

David Shusterman, C. P. Snow (Boston: Twayne Publishers, 1975, 161 pp., $7.95).

John A. Weigel, Colin Wilson (Boston: Twayne Publishers, 1975, 157 pp., $7.50).

John K. Crane, T. H. White (Boston: Twayne Publishers, 1974, 202 pp., $7.50).

Harry Keyishian, Michael Arlen (Boston: Twayne Publishers, 1975, 150 pp., $6.95).

E. C. Bufkin, P. H. Newby (Boston: Twayne Publishers, 1975, 155 pp.)

Peter Kemp's book on Muriel Spark is an intelligent ~~(though overpriced)~~ book of the curious sort that totally ignores reference to almost everything written previously on the subject, which may or may not be an advantage in criticism. Kemp's ~~points of~~ emphasis do parallel some of those in Karl Malkoff's 1968 Columbia pamphlet: Spark's coming to the writing of prose through reading Proust, her conversion to Catholicism, and the effect thereafter on her novels. Kemp groups Spark's novels logically, but his greatest emphasis is on such earlier works as Memento Mori and The Prime of Miss Jean Brodie rather than, say, The Public Image. Above all, Kemp thoroughly demonstrates Spark's status as a major though uneven writer through an analysis of her theory of fiction.

Margaret Drabble is only gradually becoming as familiar to American readers as she deserves to be--and even then primarily because of her book on Arnold Bennett and The Needle's Eye, by far her most popular work in this country. A good portion of Valerie Grosvenor Myer's study of Drabble's works is concerned with her characters' use of (and reaction to) the "puritan ethic." Myer is especially good at delineating Drabble's characters and their search for values in an amoral world; indeed, the latter half of this book is devoted to Drabble's use of symbolic motifs which often serve to determine these values, as in a lengthy discussion of her use of socio-economic frameworks. As with Kemp's book, there is no bibliography, and the index is of slight usefulness. But the book itself is a major critique of a writer well deserving more than the facile commentary one often

sees in which she is likened to Doris Lessing, but without any real effort made to demonstrate the similarity. Fortunately, Myer digs deeper than that!

Bonnie Blumenthal Finkelstein's study of E. M. Forster is decidedly more specialized, and never quite escapes the dissertation format and style. As a series of individual studies of Forster's six novels, it is useful, particularly in its detailed examination of sexuality in Forster's works. What one looks for in vain, however, is a sense of an overall synthesis of these points in a solid introductory or concluding chapter; as it is, the book begins and ends abruptly, as if each of the six novels exists independently, without the need of some general statements about Forster's use of women--and men--in the novels. The extensive bibliography and detailed index, however, are excellent.

William Steinhoff's book on 1984 is not merely one more work on Orwell; it is by far the most detailed study to date of Orwell's use of the dystopian tradition and the intellectual currents that influenced Orwell. Steinhoff ranges widely and brilliantly through political, religious, journalistic, and literary sources to demonstrate that the major themes of 1984 grow directly out of Orwell's cultural context as well as from his tentative journalistic efforts earlier in his career. This is a major work; it supplants--or at least deserves to supplant--much of the earlier criticism of Orwell.

The Twayne series--on English, world, and American authors--are often a mixed bag, ranging in quality from mere

synopses to ~~books that are the~~ definitive studies ~~on their subjects.~~ The six remaining titles under review are all part of Twayne's English authors series, and in a couple of cases are the only book-length studies available of the subjects. Hence offering criticism of a particular title does not imply outright rejection of that book, since the work's intrinsic value may far outweigh such criticism.

Frank Baldanza's study of Iris Murdoch, for example, ~~is,~~ though not the first book on Murdoch, is one of the best, and certainly surpasses the Columbia pamphlet by Rubin Rabinovitz simply in Baldanza's ability to appreciate Murdoch's handling of "philosophy." Considering that Murdoch has produced over a dozen novels, Baldanza is especially adept at relating a variety of ideas to ~~these novels~~ them. His awareness of Murdoch's use of allegory (noted by ~~as~~ Robert Scholes and others ~~have noted~~) is sharp, but he is as concerned with technique as he is with theme. All in all, it's a fine introduction to one of England's more important contemporary writers, even if one does not agree with him that she is one of the five most important.

The volume on C. P. Snow by David Shusterman is quite a bit more commonplace. The emphasis is on the "two cultures" controversy from 1959, and the analyses are often related to this idea. But far too much space is devoted to synopsis and too little to analysis; certainly, Shusterman is correct in saying that Snow's influence is more intellectual than artistic--and perhaps therein lies the problem in trying to provide in-depth critiques of an author who seems a literary dead-end. It may be,

therefore, that Shusterman has done all one can with Snow, now that the "Strangers and Brothers" series is complete, as well as the fact that several other works on Snow are already in print (most of which Shusterman, in his annotated bibliography, says must be read with "caution" or which are "unsympathetic" to Snow).

John A. Weigel, a frequent contributor to CEA publications (see the Dec. 1974 Forum for a delightful piece of verse by him), tackles an immensely talented and equally unclassifiable writer in Colin Wilson. Taking his cue from Wilson's landmark first volume, The Outsider, Weigel applies ~~this~~ an existentialist perspective to ~~all of~~ Wilson's major works, including his excursions into the genre of horror fiction. In offering some much-needed correctives to earlier misconceptions about Wilson, Weigel necessarily delves into philosophical complexities in discussing Wilson's theories, but these are lucidly presented, with a minimum of jargon. Only one previous volume has appeared on Wilson, but that was published thirteen years ago and suffers from a quasi-"authorized" quality; hence Weigel's work can be enthusiastically recommended as a seminal volume.

T. H. White, known to most U. S. readers, if at all, for his Arthurian work (on which Camelot was based), has received biographical attention but little critical. John K. Crane effectively remedies this ~~lack~~ imbalance, and in so doing helps the reader see White more acutely than has been possible previously. He divides White's two dozen books into specific groupings, a

technique that works well, considering the cramped length requirements for the Twayne series. He notes the importance of White's diaries and letters, and offers astute commentary on matters of style, less often found in other Twayne books. All in all, this is a good volume to consult; its indispensability is not limited to its being the sole extended critical work to have appeared on White.

"Michael Arlen" is an adopted name by an Armenian writer, ~~one~~ who became noted as much for his style of living as for his writing. Harry Keyishian, also of Armenian background, does an estimable job of piecing together the legend and the man, the man and the writer, the fashionable man-about-London and the producer of romances about rising in society. Keyishian especially notes that Arlen always tried to be a total part of that society, but that he was never wholly accepted, and that this tension accounts for a good deal of his literary output. I suspect that much interest in Arlen today results more from his son's memoir, #Exiles#, than from intrinsic interest in Arlen the writer; still, he warrants a sustained study, and this is likely to serve for quite some time.

P. H. Newby is undoubtedly the least known of the authors surveyed in these books, and critical comment of any sort is sparse. E. C. Bufkin traces Newby's career to the present, noting his major novels, juvenilia, short fiction, and criticism. Many of these have not appeared in the U. S., thus making points of reference difficult for those who are totally unfamiliar with his work. Bufkin sees the influence of Lawrence and Forster

in Newby, except that Newby is far more experimental, poetic, heavily "patterned." The title of one work, A Journey to the Interior, indicates to some extent Newby's intent on probing into the quest after knowledge of self. Newby undoubtedly deserves a wider audience, certainly a wider critical reputation; Bufkin's analysis seems to me to be one means by which this will occur.

What can one say to sum up such a varied group of writers? That contemporary fiction in England continues to be vigorous and challenging? That criticism, especially American, continues relentlessly to find previously unearthed authors and untrodden paths into familiar authors? All of this is true--and perhaps that is sufficient reason to group these books together in one review.

caps

Paul Schlueter
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ANGLO-IRISH LORE

T. R. Henn, Last Essays: Mainly on Anglo-Irish Literature

(New York: Barnes and Noble, 1976, 253 pp., $16.50)

These lectures, delivered at the Yeats Summer School and elsewhere between 1959 and 1971, will serve two audiences. Anglo-Irish scholars will find here the delightful stimulation that usually comes only in conversation with someone who has dwelt in the same districts and endured similar defeats. All the landmarks and scars are familiar and they will relish the companionship as much as the ideas. The sharing occurs on many levels.

On the other hand, students new to the field will also profit from this book. First, it shows that scholarship does not require sacrificing warmth and humanity to achieve lucidity. Second, most of the major issues in the field are implicit in these 14 essays. Henn presumes knowledge of major works, criticism, and history. But the new student will also find

much of value to take with him to the reading of Anglo-Irish literature.

Yeats figures prominently in all the essays and is the focus for half of them. Especially valuable are "Choice and Chance," which explains the place of these concepts in Yeats' understanding of his own life and work; "The Rhetoric of Yeats," which considers the relationship between Yeats' poetry, and his adaptation of traditional and native rhetorical modes, his "impeccable ear" and his methods of composition; and "Towards the values" which reviews and rebuts the major critical attacks on Yeats as Poet and a man.

Separate essays on Synge and George Moore are equally useful, ~~insights~~. The essay on "AE" is probably the best in print.

In many of the essays, Henn aptly includes his experiences growing up and living in Country Clare. His vision of Ireland's troubles is not hopeful but, more importantly, it is never hateful. The quotation at the end of "Yeats and the Poetry of War" leaves no doubt of this:

> not what it leaves behind it in the light
> But what it carries with it to the dark
> Exalts the soul . . .

Behind Henn's steady, intelligent gaze at the tragic comedy of Irish history lies deep respect for the individual soul and for literature's power to exalt it. It is this fine quality, among many, that causes T. R. Henn to be so greatly missed by scholars around the world.

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Among Schoolmates

> "I have written of all these things in A Vision, but that book is intended, to use a phrase of Jacob Boehme's, for my schoolmates only." -- Yeats, Essays and Introduction, p. xi.

George Mills Harper, Yeats's Golden Dawn (New York: Barnes and Noble, 1974, 322 pp., $19.50).

George Mills Harper, The Mingling of Heaven and Earth: Yeats's Theory of Literature (New Yeats Papers, X. Dublin: Dolmen, 1975, 48 pp., $5.00).

Robert O'Driscoll, Symbolism and Some Implications of the Symbolic Approach: W. B. Yeats During the Eighteen-Nineties (New Yeats Papers, IX. Dublin: Dolmen, 1975, 84 pp., $8.00).

Edward O'Shea, Yeats as Editor (New Yeats Papers, XII. Dublin: Dolmen, 1975, 80 pp., $6.50).

Kathleen Raine, Death-in-Life and Life-in-Death: 'Cuchulain Comforted' and 'News for the Delphic Oracle' (New Yeats Papers, VIII. Dublin: Dolmen, 1975, 63 pp., $7.25).

Stanley Sultan, Yeats at His Last (New Yeats Papers, XI. Dublin: Dolmen, 1975, 48 pp., $5.00).

~~Among Schoolmates~~

~~-by Frank Korenowski-~~

Each of these books documents a phase in the writing or life (seldom the two together) of W. B. Yeats. Each may be considered a monograph: limited to one tone, aspect, period of Yeats and ranging in length from about 30 to 150 pages of text. They share birth since all were printed in the British Isles (Yeats's Golden Dawn comes from only a culture away across the Irish Sea); all look to the early Yeats. Even Stanley Sultan finds occasion to reflect back. All deal with subjects requiring specialized scholarship and/or interest; and all stay within strict lines of scholarly intent: to shed light on the poet's work.

George Mills Harper's Yeats's Golden Dawn redefines its bulk since the text ends at page 156 and the book continues with notes and appendecies to page 322. Professor Harper examines the political and metaphysical progress/disintegration of Yeats's primary spiritual organization: The Golden Dawn Society. The use of the possessive in the title must be derived from the implicit theme of the book: Yeats wanted an organization that was tightly ordered and Christian-based. So great was Yeats's insistence on the two points that he created precedent for the destruction of the order by denying the power of the leaders, MacGregor Mathers and his wife (Moina Bergson), to

impose their Egyptian predilections on his order. The legal and monetary manuoverings make pleasant reading.

Though having scant attraction to cabals, I found myself quite saddened to find Yeats lose control when attacked by a splinter group behaving as he had. The appendices document Professor Harper's narrative. The notes are more complete than one would demand from a scholar of Professor Harper's stature and at a bit more than a nickel a page might well have been reduced.

Admirable as it is to stick to the thesis, Professor Harper left me wondering about the bizarre characters who briefly insulted the academic soundness of this book: Aleister Crowley, MacGregor Mathers, perhaps even W. B. Yeats. And I wondered if the Golden Dawn provides a model for revolutionary organizations that have shaped then lost our world.

In The Mingling of Heaven and Earth: Yeats's Theory of Theatre, Professor Harper examines again Yeats's concern with spiritualism, especially before the turn of the century, as it informed his theory of theatre. Though explaining Yeats's "distaste for eighteenth-century abstraction, Victorian rhetoric, and contemporary realism" (37), the book is over-elaborate in substantiating an easily accepted view. Generally, Professor Harper maintains his accurate and well-documented scholarship, departing only on one romantic errand: "The achievements of Beckett, Anouilh, Ionesco, Genet, Artaud, and Albee--to cite the first who come to mind--would not have been possible or would have been

greatly different if Yeats had not suggested the way for many of their experiments" (11). Thus did not speak the ghost of Alfred Jarry.

Robert O'Driscoll in Symbolism And Some Implications Of The Symbolic Approach: W. B. Yeats During The Eighteen-Nineties has well-crafted a monograph. He has taken a tangled and, for many critics, hopelessly paradoxical subject, found its structure, and followed its growth:

> The Celtic Twilight traces Yeats's attempt to find in folk literature and life, in places where the traditional order of life remains unbroken, an approach to experience that contravenes the modern materialistic approach. The Secret Rose deals with the war between the spiritual and material world; Stories of Red Hanrahan with the separation of the two worlds; and Rosa Alchemica, The Tables of the Law, and The Adoration of the Magi with the apocalyptic annunciation of a new dispensation. The Wind Among the Reeds takes the poet beyond the threshold of symbolic apocalypse as, interested only in spiritual essences, he calls for the destruction of the material forms which, paradoxically, embody the essence he desires. Where There is Nothing carries the thought of The Wind Among the Reeds to its point of disintegration, and The Unicorn from the Stars was designed, in Yeats's words, 'to carry to a more complete realization the central idea of the stories of The Secret Rose.'

The following chapters define Yeats's terms and tendencies, show his allegiances (much more with Blake than Baudelaire), and trace his changing views.

The book sets individual poems into the developing structure of Yeats's thought and shows, for instance, the apocalyptic intent of "Valley of the Black Pig." He explains the changes that made Where There Is Nothing into The Unicorn from the Stars.

The expected ontological answer does not appear. A dramatic one does. Yeats knew he could write a better play on the same theme, and he did. Professor O'Driscoll appears so flexible when approaching his subject, that I am bothered by his persistent motif of "The Second Coming" in which the beast who "Slouches towards Bethlehem to be born" is equated with the beast of the apocalypse. Why does he not present the possibility of new values (even bestial ones)? The quibble is slight and is in no way meant to diminish my real admiration for this useful book.

In Yeats As Editor, Edward O'Shea delineates the character of Yeats manifest in what he did with and to other people's writing. Yeats was high-handed though purposeful; but before this book such a conclusion would have been mere suspicion.

Yeats regarded editing as another facet of his work as creator of what he considered a fitting image of Ireland. The most, previously, talked about result of Yeats's editing has been The Oxford Book of Modern Verse. Few scholars, probably, have done more than roll an eye upward at the dismissal of Wilfred Owen. Mr. O'Shea categorizes Yeats's efforts in terms of omissions, commissions, selections, and revisions. The failures appear, such as an altered line in Pound's "The River Merchant's Wife: A Letter" and an effort to nip the by now sturdy trunk of modernism.

Yeats did not suddenly effect such measures, but had always altered and restructured what he edited. In Fairy and Folk Tales, such passages as denied or questioned the other world were exorcised, as were many anti-Catholic passages in Stories from Carleton. Whatever troubles Yeats encountered in Ireland as a

poet/playwright/director, he found again as editor: Representative Irish Tales did not present a nice view of the Irishman. Both it and The Book of Irish Verse, however, became sources for later editors.

Yeats as an editor of Blake, as the editor of Beltain, Samhain, and The Arrow (organs of the Theatrical Movement), and as a creator/editor who tried and failed to change the modern world is clearly explained and fully documented. Even his quarrels with AE as they touched the Dun Emer and Cuala Press editions are cited. But Yeats appears, for all this a shadow, vaguely beneficent and firmly committed. Where is the Willie who was censured by his father for being inconsiderate of Lily?

> . . . At present Lily only sees that they have to work very hard at a dull and slavish kind of work, and think they get very little reward for what they do, and possibly or probably after all it may end in ghastly failure, and she sees that you live very pleasantly, doing work which is your choice--getting plenty of public and private consideration. Everyone anxious to help and make smoother your path. I also have a very pleasant tho' unprofitable profession.
>
> J.B. Yeats: Letters, pp. 97-98

Kathleen Raine's Death-In-Life and Life-In-Death: 'Cuchulain Comforted' and 'News for the Delphic Oracle' is a beautiful book, as are all of the volumes of New Yeats Papers. Each shows the care and good taste that make all books from Liam Miller's Dolmen Press as pleasing to have as to read. No purpose seems to be served in this volume by reprinting the two poems, by a full page reproduction of Oliver Shepherd's well-known statue of Cuchulain, or by many of the other reproductions--especially the Blake's. Clearly

Miss Raine has attempted, and achieved, completeness; but in a book aimed at Yeats's most limited audience, the cognoscenti, such material is a pleasing but expensive and gratuitous addition. To a lesser extent, this is true of all the volumes.

Kathleen Raine, as she has done before, discusses Yeats as an exponent of neo-Platonism with difficulty accepting belief without personal emendation. Her theoretical concerns are, briefly, the two worlds of the title, means of passing between them, and Yeats's considered rejection, ultimately, of Plotinus. I assume she refers to these in the phrase "traditional knowledge" (20) rather than the broader use of the adjective in Yeats's "Coole Park and Ballylee, 1931": "We were the last romantics--chose for theme/ Traditional sanctity and loveliness" (CP, 240) or Mircea Eliade's "traditional" in The Myth of the Eternal Return.

Miss Raine does much to clarify such a puzzling poem as "Cuchulain Comforted". Her concern with values associated with specific images, such as "shroud," elucidates. She easily extends her study to poems and plays not essential to her statement, adding much to any reader's understanding. The frequent references to Blake relate Yeats in old age firmly to the man of the nineties.

Stanley Sultan in Yeats at His Last approaches that traditional labyrinth for Yeats scholars: the nature of the poet's romanticism. Quite forcefully, Mr. Sultan explains that Yeats was a poet who produced well-considered poems and books with the guidance of a faculty repeatedly referred to as "measurement-calculation-intellect."

Such a process would not violate Yeats's romanticism which, increasingly, did not carry the poet away on wings of inspiration.

Mr. Sultan clearly is a critic who looks at the poems as they work within themselves, not a critic carried beyond the poem. The order he established for Last Poems and his critiques of editions will aid all Yeats scholars. His personal objections to Yeats's politics are of less significance than his analysis of individual poems in proving his point.

The books discussed in this review are all for and by Yeats's schoolmates and make several, probably valid, assumptions: such readers enjoy attractive books, demand exacting scholarship, and will follow eclectic and facile arguments. Yeats must wait for the people of the realm to be informed, though on several occasions these books could have been extended to discuss archetypes, the unconscious or conscious knowledge we all share. A quite extra-critical interest to all of us is the state of the economy in the British Isles and its stunning effect on book prices. The total price of the books reviewed here is $51.25 plus tax. Slante, if you can still afford it.

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ALLEGORY AND IMAGINATION

Isabel G. MacCaffrey, Spenser's Allegory: The Anatomy of Imagination (Princeton: Princeton University Press, 1976, 445 pp., cloth $25.00, paper $10.50).

Professor MacCaffrey has written a richly insightful and difficult book. The difficulty lies mainly in the first 116 pages, which comprise a densely theoretical discussion of the nature of Spenser's allegory and which must be absorbed before one can move on to the remaining 300 pages of analysis of particular episodes in books of The Faerie Queene. There are six chapters on Book I, five chapters on Books III and IV, five chapters on Book VI, and a brief chapter on the Mutabilitie Cantos which also serves as a conclusion. Along the way, the reader is constrained to learn and practice a new vocabulary which differentiates between "synthetic allegory" and "analytic allegory" and among "unfolding," "infolding," and "upfolding" images. But explaining allegory to twentieth-century readers has never been easy (as those familiar with Angus Fletcher's Allegory: The Theory of Symbolic Mode and Rosemund Tuve's Allegorical Imagery may testify), and explaining Spenser's allegory in particular requires a complexity of approach at least equal to the multi-leveled subtleties of the greatest of English fabulists.

Fortunately, MacCaffrey brings to the task a profound sympathy with Spenser's methods and ideals, which warms even the most abstract parts of her book. She has no axes to grind. Like Tuve, she wishes only to "illumine" ~~Spenser~~.

¶ She starts out from the position, consistent with Renaissance poetics, that imagination is the great resource of the poet. But imagination is not synonymous with phantasy, a lower faculty linked to sense. Rather, it is the highest power of mind, present in man alone, which renders visible and apprehensible the invisible realities which govern our lives, so that we may contemplate our actions in this world in relation to the ultimate transcendent reality of eternity.

This distinction has more than theoretical relevance to The Faerie Queene, for it is there precisely that phantasy breeds error and that imagination must be searched before rescue and salvation are possible. The vertical field of moral tension between phantasy and imagination is what gives the narratives in the poem, as they proceed through horizontal space and time, greater than literal or even symbolic meaning; indeed, makes them "a model for the honest readings of our own motives and self-deceptions" -- as we are led by Spenser to examine them with the Red Cross Knight in Book I. So our contemplation of the vicissitudes of human love in its varied forms in Books III and IV teaches us, as Britomart, Artegal, and the other lovers are taught, that the religion of love, whether promulgated by the courts of love or in contemporary modes, is both destructive and incompatible with aspirations of heroic endeavor, ~~and that true marriage, which preserves the holiness of the heart's affections, is man's and woman's best hope in this world and the next.~~ also So we learn with Calidore in Book VI the terrible truth that there can be no premature return to Paradise, though we seek and find some Eden-land, some pastoral bower which

seems pre-lapsarian in its innocence. Even as we play out the great drama of our lives in a fallen world, Spenser's poem reveals that other, immutable world in which truth reigns eternal and helps us to discover "the paradise within." The work, for MacCaffrey, is "a model of the mind's life in the world. ... The Faerie Queene mirrors the mind's very structure, as well as its principalities and powers; it is at once a treatise upon, and a dazzling instance of, the central role that imagination plays in human life."

In the compass of a short review, one can only begin to suggest the richness and depth of thought and learning which will make Spenser's Allegory an indispensable resource for Spenser scholars for many years to come. Indeed, the book's excellences are so many that one would like to recommend it to all in the field of Renaissance literature. Unfortunately, its density (which the author herself acknowledges) places it beyond the range of undergraduates and probably even of most graduate students below the doctoral level.

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AN END TO FEARS OF WOOLF

Avrom Fleishman, *Virginia Woolf: A Critical Reading* (Baltimore: Johns Hopkins University Press, 1975, 232 pp., $10.00).

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Avrom Fleishman. Virginia Woolf: A Critical Reading (Baltimore: Johns Hopkins University Press, 1975, 232 pp., $10.00).

II

Studies of Virginia Woolf's fiction not only multiply dizzyingly, but they suggest a synecdoche of our wide-ranging responses to most Modernist writing. For example, Quentin Bell's Virginia Woolf: A Biography (1972) has re-opened biographical investigations into the lives of Bloomsbury figures. ~~which continue as accounts of Bloomsbury life threaten to compete with the antics of Scott and Zelda Fitzgerald on this side of the Atlantic.~~ To be sure, there is a critical point that goes well beyond mere gossip: Virginia Woolf was, after all, a writer with large biographical debts. Moreover, she was a woman-- a fact which alternatively pleases and annoys contemporary feminists. Her manuscripts--particularly those in the Berg Collection--have received more than their fair share of scholarly study (see Harvena Richter's Virginia Woolf: The Inward Voyage [1970] and a series of articles on her manuscript revisions by Charles G. Hoffman). Add the predictable number of psychoanalytic treatments of Woolf's Life and/or Art, the investigations into mythic resonances (especially those of To the Lighthouse and The Waves), along with the newer, more sophisticated approaches to stylistic analysis, and one concludes that if inky paper is the best indicator of academic love, then Virginia Woolf is very much "loved" indeed. Woolf criticism has become a growth industry.

Avrom Fleishman's study filters the best that has been thought and published about Virginia Woolf through a sensibility as eclectic as it is rigorously balanced. By that I mean, Fleishman's book does not limit itself to a systematically argued statement or approach to Woolf's canon; rather, it is a reading--or series of "readings"--of the novels from The Voyage Out (1915) to Between the Acts (1941). After books like Conrad's

Politics or The English Historical Novel, we have learned to trust Professor Fleishman's intelligence. Granted, Norman Mailer--or for that matter, Professor Leslie Fiedler--will hardly feel threatened by the guarded precision of Fleishman's style, but Virginia Woolf: A Critical Reading is an excellent place to begin one's secondary reading nonetheless.

Fleishman does a number of thankless tasks with reliability and insight: He provides valuable listings of plot summary and chronology for Modernist experiments like The Waves or The Years, as well as detailed stylistic-philosophic analyses of, say, the final paragraph in Night and Day; he identifies the literary allusions which formed "the very tissue of her [Woolf's] mind" and suggests a closer kinship with Eliot, Joyce, Pound and Yeats than is usually supported by Bloomsbury isolationism. In short, Fleishman does much to place the fragile units of Woolf's poetic salvos within the larger, more systematic, context of Modernism itself. As he puts it:

> When the use of image and symbol become so thoroughgoing, it becomes harder to speak of novel in any pre-Woolfian, pre-Joycean sense. One easy, question-begging gambit is to speak of her novels as poetic, but Woolf sought more precise terms to account for her generic innovations: "I have an idea that I will invent a new name for my books to supplant 'novel.' A new_____ by Virginia Woolf. But what? Elegy?" (Diary, page 80, 27 June 1925).
>
> (p. xi)

Fleishman, however, rejects the elegaic mode as central to Woolf's canon ("Elegy is a genre that figures mightily in Woolf's fiction, but only as an end--remembrance and propitiation of the dead--rather than as a set of conventional means."), favoring, instead, the encyclopedic nature of her style. The result is a study of Woolfian motifs not unlike that done more

commonly with Joyce's Ulysses or Finnegans Wake. As Fleishman's book demonstrates, it is a fruitful to read the showering imagery of her work.

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The Battles of Milton

Galbraith Miller Crump, The Mystical design of Paradise Lost (Lewisburg: Bucknell University Press, 1975, 194 pp., $10.00).

Hugh M. Richmond, The Christian Revolutionary: John Milton (Berkeley: University of California Press, 1974, 220 pp., $8.00).

Leo Miller, John Milton Among the Polymophiles (Loewenthal Press, P. O. Box 1107, New York, New York 10009, 385 pp., $15.00).

These three new books on Milton will be useful chiefly to the teacher to renew perspective upon the poet's career. However, Crump's book may offer some practical help in the classroom and the other two books ought to be recommended to students with special interests. Students are often attracted by Milton's analysis of the purpose and nature of marriage. Did he hope that unhappy husbands might be relieved through legal polygamy? Miller's book provides material for speculation. A student interested in academic or political reform will be amazed as Richmond shows how Milton can be our mentor (though the student will have to endure ponderous scholarship).

John Milton Among the Polymophiles is a story, says its author, "of passions and of politics, of sublime poets and of powerful princes and of common people, and of famous preachers who counselled them or condemned them, and sometimes married them, with one eye on the Holy Book and one eye on the main chance." And so it is. It is also a story about a twentieth-century scholar who clearly relished every moment of his research and writing. This book might prove an antidote for those of us whose spirits have been subdued by pedantry and over-seriousness in scholarship. Teachers may cite this book as proof of the pleasures of library research. Miller invites the reader to laugh at the foibles of Milton's century. His light tone ensures smiles throughout without interfering with scholarly correctness.

The book is more a collection of related "stories" than a united disputation. It is a reference of the opinions and actions of 17th century men regarding polygamy. Many related stories enliven the notes which indeed constitute nearly half of the book.

During his lifetime, Milton kept his support of polygamy more or less to himself and to his unpublished Treatise on Christian Doctrine. This was uncharacteristic discretion in a man who gloried in his often unpolitic defenses of unpopular causes. Milton is rarely given credit for the political acumen and practicality this forbearance suggests. Or was it hypocrisy as an obscure contemporary charged? (I wish someone could prove that Milton appreciated polygamy's implicit degradation of women, but this book is more likely to renew charges of misogyny.) Miller provides the material for speculation but leaves the mystery with us.

The first chapter shows that the defense of polygamy in Christian Doctrine receives Milton's characteristic logical and rhetorical treatment. Teachers will find this chapter a handy model for the workings of Milton's mind. Yes, Milton accepts polygamy on the authority of the Bible without thinking of practical considerations. He applies formal logic without relating his argument to normal life. Either the Old Testament patriarchs were sinners or polygamy is within church law. Yet Miller reminds us that it was Milton's own personal marital crisis that ~~lead~~ led him to defend polygamy just as that crisis ~~lead~~ led him to publish tractates on divorce. Chapter ~~one~~ I and a brief appendix listing the relevant loci in the History of Britain are the only direct discussions of Milton's own writings. The rest of the book seeks to establish that Milton's brief argument for polygamy does not mark him as an eccentric because the notion was shared by a reasonable number of respected scholars, princes, theologians and lawyers. Their stories are entertaining indeed.

Milton's attitudes towards marriage and towards women are usually topics in any class that deals with Paradise Lost. This book will enable the teacher to add an additional perspective to key passages.

On the whole, The Mystical Design of "Paradise Lost" is a disappointment. Several of the critical books cited in the first chapter provide much more specific detail to show how Milton used numbers and rhetorical patterns to make his poem in Crump's phrase "a hieroglyph of the universal order of things." Crump suggests that the poem's twelve books suggest a circle because they contain parallel passages roughly in this pattern: ABCDEF: FEDCBA. Much of the book is a summary of the poem to show these parallels. Crump's stress upon ~~this~~ rhetorical pattern (antimetabolism) defines the poem's most important moment as the victory of Christ over Satan in the central books, ~~six~~ VI and ~~seven~~ VII. Such

an emphasis is useful in understanding the purpose of the often criticized War in Heaven. There are several charts and figures useful for the classroom teacher. But John T. Shawcross's little study guide to Paradise Lost (New York, Educational Research Associates, 1966) can help students think about number symbolism, rhetorical tricks, and structural devises without this laborious spelling-out.

If we are to convince anyone that Milton is relevant to our century, we certainly have to formulate what it is we think our culture needs. Hugh Richmond has thought about the flaws in Western thought and education. He presents Milton as a man who discovered these flaws and created poems that guided his countrymen to successful change. Richmond believes that we have gone wrong in accepting the Greek faith in reason and perfectibility. He thinks that we now need to expect the failure of human plans and to become more open to nonrational forces. Then how can Milton, who hoped to recover "Right Reason" and to regain the perfection of our first parents, be the model for our time? Because, Richmond asserts, Milton tried to put his idealism into practice and therefore experienced inevitable bitter failures. He learned from his experience to reject the pagan Greek cult of intellect that dominated his education and that continues to guide Western academia. Having rid himself of politically and personally pernicious idealism, Milton successfully created poems that puncture the myth of perfectibility and teach the awareness necessary for successful revolution. Thus, Richmond feels that Milton's Platonism is less valuable for us than his Puritanism.

This is a provocative book that can revitalize a teacher's reading of Milton whether or not he accepts these assumptions. It's a shame the book is

so often difficult to follow. Richmond scatters his assumptions throughout the book. Once ferreted out, they clarify the argument and begin to win the reader over. Another aspect of the book that keeps the reader in a fighting mood is Richmond's oversimplification. Both Milton and his modern critics are quoted out of context. But once past the heavy first two chapters, the reader will find that Richmond's thesis leads him to helpful, specific, and creative readings of the minor and major poetry and prose. The thesis remains debatable (I find it wrongly focused) but stimulating.

The first chapter sets up the complicated framework of the thesis ~~that~~ "Milton's ultimate escape from idealism is a central factor in the triumphant art of his three last great poems, whose character specifically derives from his rejection of much of the pagan Greek cult of intellect." Milton was caught, Richmond says, between the contradictory traditions of Christianity and Platonism. Richmond contrasts the aspiring idealism of Platonism, which can never be tested by experience, with Christian humility and reluctance to trust human thought. True art, and especially true epic, ~~Richmond~~ he states, must contain a sense of inevitable human defeat. Thus, as long as Milton espoused optimistic Platonism, he was hampered in his art. Richmond tests this thesis first by examining the early poetry and prose in two helpful chapters.

What we can learn from Milton's last great works, then, is the acceptance of human failure and trust in providence. Richmond sees Paradise Lost as the "Anatomy of Failure," a reflection of modern pessimism. He finds that Paradise Lost teaches that "at best the rational mind may hope only to explain why things have already gone wrong." This thesis makes a simple, clear, coherent

reading of the poem. The discussions of the Trinity, of Satan, and of Adam and Eve are examples of good psychoanalytic criticism--they assume that Milton knew what he was doing and that he illuminates a real psychological phenomenon. Satan provides a case history of one who cannot accept failure. Eve and Adam fail, but learn that failure allows them a renewed awareness of God. The poem is optimistic only in its assertion that human failure leads to a reorientation that is worth the terrible cost.

According to Richmond, the last two great poems teach men to rely upon the will of God and to reject reason. The Christ of Paradise Regained, like any other good man, learns merely to survive in an evil world until God provides insight into his role. He rejects the credible temptations to act rationally or to act out of his own sense of zeal or duty. Samson learns not from a reasoning process, but from his mistakes. Thus, Richmond says, these poems recognize that history is not reasonable and they teach that men should not try to change history through rational plans.

caps.

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Perspectives on Victorian England

Josef L. Altholz, ed., The Mind and Art of Victorian England (Minneapolis, Minnesota: University of Minnesota Press, 1976, 206 pp., $15.00).

The editor, Josef L. Altholz, presents this collection of essays, ~~which~~ was initially a series of lectures at a "Victorian festival" at the University of Minnesota in 1974, as an illustration of recent scholarship in Victorian studies in the tradition of G. M. Young's Victorian England or Walter Houghton's Victorian Frame of Mind. These essays, by prominent North American scholars, cover the range of Victorian studies from literature and art to religion and science.

The first three essays might be read as a group, ~~as~~ they offer interrelated perceptions on Victorian prose, poetry, and fiction. The lead essay, Jerome Buckley's "Victorian England: The Self-Conscious Society," uses Tennyson's poetry to illustrate how Victorian "self-consciousness" is characterized by its social and public nature. The next essay, "The Art of Victorian Literature," by Robert Langbaum, develops Buckley's idea and, predictably, chooses the dramatic monologue to explain how the art of the Victorian novel grows out of the conflict between inner and outer realities, between psychology and history or sociology. David J. DeLaura in "The Poetry of Thought" then suggests that "the poetry of 1850" (as illustrated in the work of Arnold, Clough, Tennyson, and Browning) achieves a unification of sensibility so that, at least temporarily, the poetry becomes not merely a vehicle for thought but a source of knowledge and understanding.

In the following two essays, Josef Altholz in "The Warfare of Conscience with Theology" proposes that the Victorian "crisis of faith" was caused primarily by a crisis within the orthodox religious position, and then John M. Robson argues that the awareness of social change (again, Buckley's "self-consciousness") helped to accommodate social and political change, so that "change" could become "progress."

The last five essays turn to other important Victorian subjects—to science, acting and the stage, art criticism, architecture, and narrative painting. Leonard G. Wilson's "Science by Candlelight" is an excellent review of the major Victorian scientific achievements in the light of modern ~~scientific~~ knowledge. Next, Michael R. Booth's "Going on Stage" unveils the delightful yet uncertain world of the Victorian actor. Following George P. Landow's essay on Victorian art criticism and Ruskin's reputation is an essay by Phoebe B. Stanton which reviews the Gothic revival in architecture. Finally, Melvin Waldfogel's "Narrative Painting" examines how Victorian social and moral ideas are reflected in the art and architecture, as illustrated by forty-three excellent plates.

Overall, this carefully integrated collection of essays nicely balances background scholarship with a reassessment of Victorian literature which should, as intended, prove interesting and valuable for the scholar and non-specialist alike.

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Richard Harrier, The Canon of Sir Thomas Wyatt's Poetry (Cambridge, Mass.: Harvard University Press, 1975, 259 pp., $15.00).

J. G. Nichols, The Poetry of Sir Philip Sidney: An Interpretation in the Context of His Life and Times (New York: Barnes and Noble, 1974, 171 pp., $14.00).

John A. Galm, Sidney's Arcadian Poems (Salzburg: Salzburg Studies in English Literature: Elizabethan and Renaissance Studies, 1973, 229 pp., $12.12).

Louise Hutchings Westling, The Evolution of Michael Drayton's Idea (Salzburg: Salzburg Studies in English Literature: Elizabethan and Renaissance Studies, 1974, 187 pp., $12.12).

New Studies in Tudor Poetry

Richard Harrier, The Canon of Sir Thomas Wyatt's Poetry (Harvard University Press, 1975, 259 pp., $15.00); J. G. Nichols, The Poetry of Sir Philip Sidney: An Interpretation in the Context of His Life and Times (Barnes and Noble, Liverpool English Texts and Studies, 1974, 171 pp., $14.00); John A. Galm, Sidney's Arcadian Poems (Salzburg Studies in English Literature: Elizabethan and Renaissance Studies, vol. 1, 1973, 229 pp., $12.12); Louise Hutchings Westling, The Evolution of Michael Drayton's Idea (Salzburg Studies in English Literature: Elizabethan and Renaissance Studies, vol. 37, 1974, 187 pp., $12.12).

Can there be an interesting book about a sonnet sequence? J. G. Nichols writes smoothly on Sidney's poetry (mainly on Astrophil and Stella), having read extensively in the scholarship on his subject. If anything he is too much in debt to his forerunners, who bring him grist in every other paragraph. In an irritating way, sharply focused questions are answered only after many pages of feints and equivocation. Thus the important problem whether Sidney's own poetry supports the argument of his Apology is answered after 40 pages with a sentence from A. C. Hamilton (unsatisfactory at that). In Chapter 2 we are invited to consider whether the sonnets are biographical or dramatic, only to discover that they are a little of both. The author's dependence on received opinion leads him to write off the Psalms in less than two pages, despite their artistry and rich implications for "the context" of Sidney's times (that subtitle is misleading, by the way, for the book touches only incidentally on Sidney's age). Increasingly, after each truncated "interpretation" of a poem, the reader longs for one sustained close analysis, like Kalstone's on "Ye goatherd gods" or "Loving in truth." The study does contain at least one valuable idea ~~(pp. 49, 133)~~, treating Sidney

as poet at play (Ovidian lusor? homo ludens?): this view might indeed have been worked into the thesis that the book seriously needs.

The two Salzburg studies also analyze single lyrics in sequence, with results that are scarcely compelling. In his preface, John Galm 'fesses up: "This book was originally prepared as a doctoral dissertation and bears the marks of that genre. I have not attempted any extensive revision in preparing it for publication." As to dissertations, let none of us cast stones. But too much of the book is occupied with summaries of the Arcadia poems, with commentary on the related prose episodes. Writing in 1962, the author lacked both Ringler's great edition of the poems and the scholarship of Kalstone, Rudenstein, and Osborn. Louise Hutchings Westling, in contrast to Mr. Galm's descriptive approach, aims to expose the "serious thematic purpose" of Drayton's much-revised sequence. Despite the implications of the title this is not a stylistic study: "smooth" and "awkward" seem to be the limits of the author's technical vocabulary. Drayton is seen as adopting the role of "libertine" in the later sonnets, and we are given a useful study of the meaning of the term then; but the view of Drayton as poseur is a bit too close to the approach in Walter Davis's recent article on Idea, and not as succinctly presented.

Sir Thomas Wyatt poses far greater complexities than Drayton or Sidney: neither his metrics nor his canon is certain, partly because scholars have never had an adequate text of the poems. This deficiency is largely remedied by Harrier's important work, a rabbinically meticulous edition of the Egerton Manuscript of Wyatt's poems, noting all variants in other early manuscripts and Tottel, and introduced by a clear, informative account of the texts themselves. No one interested in the beginnings of modern English poetry can neglect this work.

Not that it will be universally accepted. Wyatt has been the center of a controversy dating back at least to Kenneth Muir's first (1949) edition, which supplanted Foxwell's (1913), only to be repudiated on points of attribution and priority of texts in Raymond Southall's The Courtly Maker (1964). Muir, with Patricia Thomson, obligingly issued a revised Collected Poems (1969), which innocents may think the "standard" edition until they read H. A. Mason's devastating book-length review of their errors, Editing Wyatt. (Ironically Mason had said in a Scrutiny review that Muir's 1949 text was "likely to stand for some time.") Harrier offers a useful balance to the severity of Mason, for example in his favorable view of Ruth Hughey's work on the Arundel Harington Manuscript; but the illegibility of much early Tudor handwriting means that there will probably never be complete agreement on Wyatt's text. Where Harrier has "sonne" (p. 247, l. 18), Mason reads "some"; Harrier's "knew" (240, 37) is Mason's "know"; "brawle" (214, 12) is oddly "branle" to Mason. In Psalm 51 (235, 30), Harrier's "I my sellff . . . / . . . conceyvid in like case / ame nowght but synn from my natyvite / be not this sayd for my escuse alase" would end, in Mason's eyes, "for my excuse a Case."

Harrier's text is particularly valuable for its complete rendering of accidentals. It helps to know whether a poem is in Wyatt's handwriting, that of his favorite scribe, or someone else. If we are interested in metrics, it is useful to know about the virgules or slashes marking the half-lines of some accentual poems (and Harrier even tells us when these appear in an ink different from that of the text). For once even the vaguest scribal marks are indicated--the squiggle which may stand for a full metrical syllable, the pigtail which may pluralize a word. If our struggles with Wyatt are not over, at least we can now distinguish the front lines.

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SOME UNCOMMON WOMEN

Pearl Hogrefe, Tudor Women: Commoners and Queens (Ames: Iowa State University Press, 1975, 170 pp., $11.25).

This is not a history of women in sixteenth-century England as the title might suggest; Pearl Hogrefe's interest is chiefly those "vigorous," "active" women who, breaking with traditions of passivity and subservience imposed by custom, religion, and law, made a recorded contribution to English life or letters between 1485 and 1603.

In Hogrefe's view, life for most women in Tudor England was a diminished thing. Where their medieval counterparts had been able to carry on businesses as traders and merchants, to run shops and join guilds, English women of the sixteenth century found their opportunities hobbled by the development of large scale capitalism, prosperity, population growth, and the absence of great wars to drain off manpower.

With limited outlets for their energies and skills, Tudor women found two main paths to fulfilling lives: action and education. Those who took the path of action applied their talents to the management of houses great and small, served as sheriffs and commissioners of their districts, engaged in philanthropy, or pursued the reform of religion.

Those who took the path of education, administered by parents or tutors (recall Sir Thomas More and his daughters), gained fame as learned and sophisticated hostesses, translators in the service of religious reform, teachers, literary patrons, and writers of prose and poetry. It is these latter achievers, true participants in the Renaissance, whom Hogrefe celebrates most.

Richly documented, Tudor Women will provide teachers and students of English literature and history, as well as those in the field of women's studies, with more detailed information about the great women of the period than any other work available. With its clear, concise prose, the book is also a joy to read.

There are no footnotes. Hogrefe has found a way "to combine sound scholarship with simplicity of form": she identifies sources in the text, and in place of the usual chapter notes at the end of the book she supplies annotated, alphabetized chapter bibliographies. Other scholarly writers might take note.

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Renaissance Variety: Spiders and Ants

Michael McCanles, Dialectical Criticism and Renaissance Literature (Berkeley: University of California Press, 1975, 298 pp., $15.00).

Raymond Waddington, The Mind's Empire: Myth and Form in George Chapman's Narrative Poems (Baltimore: John Hopkins University Press, 1975, 221 pp., $12.00).

Joseph W. Houppert, John Lyly (New York: Twayne Publishers, 1975, 169 pp., $7.50).

James L. Sanderson, Sir John Davies (New York: Twayne, 170 pp., $7.50).

Renaissance Variety: Four New Studies

Michael McCanles, Dialectical Criticism and Renaissance Literature (University of California Press, 1975, 298 pp., $15.00); Raymond Waddington, The Mind's Empire: Myth and Form in George Chapman's Narrative Poems (Johns Hopkins University Press, 1975, 221 pp., $12.00); Joseph W. Houppert, John Lyly and James L. Sanderson, Sir John Davies (Twayne Publishers, 1975, 169 and 170 pp., $7.50 ea.).

These four books represent the current diversity of English Renaissance studies, from single-author guide to grand synthesis to exploration of Platonic and Hermetic arcana. To begin with the title of the most ambitious work, Dialectical Criticism and Renaissance Literature does not treat all of English Renaissance literature, let alone that of the whole Renaissance. It consists of four discrete essays on Bacon, the Metaphysicals, Paradise Lost, and Shakespeare, with a long theoretical conclusion. "Dialectical criticism" is explained as a fairly new critical method, elsewhere called "oscillation analysis," the study of literary expression as it oscillates between positive and negative poles of human value. "Dialectic occurs," writes Michael McCanles, "when men attempt to force on a 'both-and' reality an 'either-or' reading of it." The authors in this book are studied according to the order in which they successfully accommodate dialectic.

The moving force here lies not so much in the writings of Kenneth Burke or Rosalie Colie, cited in the preface, as in a work accorded only one footnote, William F. Lynch's Christ and Apollo. If Lynch's stimulating, important book

deterred readers who would prefer to see theology excluded from literary criticism, then so will that of ~~Mr.~~ McCanles. Like Lynch, he disparages the literature of the univocal man, the single-reality dogmatist who in truth "has no respect for reality," is "rigid, unbending, fixed," therefore not free (Lynch, Mentor ed., p. 122). As if in tribute to Lynch, the word "univocal" recurs as a kind of refrain through the book (pp. 14, 56, 67, 69, 104), as does the concern over man's illusory flight from time, most evident in Bacon's dream of perfection (pp. 47-51).

Scholarly initiates may find something outdated about the essay on Bacon. Once again we are offered the unregenerate Promethean thinker, not the clear-minded stylist of Brian Vickers, or Stanley Fish's perceptive student of men studying men. Nevertheless, historians of ideas may welcome the discussion of Baconian "forms," a section of the essay deeply pertinent to the whole issue of dialectic: "Bacon, in both assuming and yet trying to escape the Ockhamist split [between concepts and things] oscillated covertly back to the demand for total correspondence between the structures of concepts and objects." Bacon wanted to have his forms both ways--as "material constituents of physical bodies" and as abstract laws governing those constituents (pp. 34-35).

As ~~Mr.~~ McCanles' earlier work would lead one to expect, the chapter on the Metaphysicals is compelling reading, regardless of one's views on dialectic. In particular, the explications of Herbert's poems should be read by everyone who cares about this poet. Writing on such little known lyrics as "Providence" (with its "continual shifts in caesura, enjambment, and the subtle cross-patterning of syntactical groups" imitating "the natural world's assymetry under God's mastering it in total harmony"), the author proves as capable in formal criticism as in the history of ideas. This skill does not extend to the thirty pages

on Paradise Lost, too much of which rehashes the familiar antinomies in that poem. Even the old Satanist argument is done up in the motley of dialectical criticism: Milton's epic, if its truth goes unrecognized, "becomes exactly the reverse of what it presents itself to be . . . a verbal 'idol,' . . . its God becomes Satanic and its Satan the liberator of mankind." That truth is validated not in the poetic constituents of the work (images, etc.) but in "the evoked and poetically formalized human experience of the reader himself." Willing suspension of disbelief be hanged!

With Shakespeare, the focal point of the dialectic is power--the "transcendent imperatives of right and the exigencies of power in the world 'as it is.'" In the Bradleyan tradition, Mr. McCanles appears to see plays as being chiefly about characters, so that the dialectic or conflict occurs in them rather than (as, say, Maynard Mack or John Holloway would hold) in the world of the play. Dialectical criticism occurs at its most problematic when the antagonism between Richard II and Bolingbroke is attributed to their being "alike" (p. 169). And perhaps it is true that Henry V is a hero who undergoes no inner struggle, but can we agree that his triumphant play is therefore ritual rather than drama? For that matter, does ritual necessarily exclude conflict?

The ideas underlying this book have been over a decade in the making, articulated in several prestigious journals and monograph series. And it may be said of the author what Doctor Johnson said of the Metaphysicals, that to write on his plan it is at least necessary to read and think. Still, perhaps this potentially great study should have waited yet another decade. It is not well synthesized, despite the linking of chapters by "transitions"; and the style, always intelligent and precise, is clouded by a humorless propensity for words like "noematic." Marvell is twice said to "inoculate" (pp. 103, 106), a bizarre word also used to describe Milton (p. 141). Such repetition might have been caught

by an astute editor, as might the duplication of a long passage from Bacon (pp. 16, 20), the confusing sentence fragment running from pages 11 to 12, and the "hopefully" solecism on the last page.

Bacon describes scholars as ants or spiders: if Mr. McCanles is one of the spiders, "who make cobwebs of their own substance," Mr. Waddington is more like the ants, who "collect and use." In surveying classical myths as they were read in the Renaissance, his book extends its usefulness beyond the study of Chapman, as Actaeon, Proteus, Ganymede, Hecate, and others are explained with all the wealth of meaning that they bear in Spenser and Milton. Like Spenser, Chapman is an "allegorical poet," in the sense recently set forth by Michael Murrin--a public poet who deliberately veils truth in obscure images for the benefit of an intellectual elite. The sensational melodrama that repels some readers of Bussy lies only on the surface; "'inwardly' the mythic form heightens the story to something far more meaningful to the initiates" (p. 42). Bussy is a complex embodiment of Hercules, Prometheus, even Orpheus; Tamyra, a figure of Pandora. Such treatment exemplifies the historicist side of the dialectic with formalism that McCanles finds in modern criticism. In no way does it answer Robert Ornstein's charge that Chapman "consistently lacked the ability to construct plots which would translate his vision of life into vital dramatic terms." Still, Mr. Waddington performs a valuable service in showing us how to read this major play, along with the important long poems.

Of the poems perhaps none is more controversial than Ovid's Banquet of Sense, largely on account of Frank Kermode's influential reading. Does this complex narrative recount a Platonic ascent, or a descent into erotic debauchery? Mr. Waddington opts for the "descent" reading, but not without accommodating the other side (a dialectic approach that should delight Mr. McCanles) in an

ingenious explanation by way of Renaissance perspective theory. The chapter on Hero and Leander invokes the similarly arcane field of neo-Pythagoreanism to elucidate that dark poem (I especially recommend the brilliant explication of Chapman's cryptic "The use of time is Fate," p. 176). Admiration weakens in the author's defense of Andromeda Liberata, which Chapman wrote in support of the notorious Somerset-Howard marriage. "The proper question to ask of a political prophet," writes Waddington, "is not whether he was right or wrong, but whether he spoke when he felt the call" (p. 212). Surely if a poet claims to be teaching the truth rather than representing reality, he is somehow answerable for the soundness of that truth. But perhaps such problems are unavoidable with allegorical poets. The Johns Hopkins Press has produced a beautifully designed book; but in such a scholarly text, bristling with dense footnotes, I would trade all the quaint engravings for a good bibliography. It took me more time than I care to admit to trace the "Wasserman" footnote on p. 43 to its parent citation.

We are squarely on the anthill with the two Twayne books. James Sanderson's Sir John Davies succeeds admirably with what would seem an unpromising subject: Davies simply didn't write that much. The chapter on the epigrams shows the virtual impossibility of writing at length about epigrams, but contains interesting, recently discovered information on them. In his eagerness to incorporate all that others have said about Davies, the author sometimes neglects developing his own very sound ideas, such as the "tonal variations" in Orchestra (p. 81). Unlike McCanles and Waddington, the Twayne author cannot be confident of a purely scholarly audience; so presumably there have to be sentences like "The Psalms were many times translated into prose and verse during the sixteenth and seventeenth centuries." As an overall treatment of this important minor poet

and writer on Irish affairs, however, this is not likely to be superseded.

Reading Joseph Houppert's John Lyly, one is struck by the frequency with which Lyly's motifs engaged his great successors on the Elizabethan stage--conflict between eros and friendship, women disguised as men, clever heroines, dreams and dreamers, the eccentric behavior of lovers, forest refugees, shipwrecked loved ones believed lost. As we have come to expect from this series, this volume provides workmanlike summaries of the plays and (are there still graduate students who must read it?) the entire Euphues. Mr. Houppert does not account for Lyly's crash after the success of the 1590's, and one wonders whether there have been any attempts to revive the plays since Elizabethan times. Support is also in order for the egregious claim that Lyly's style "remains one of the outstanding phenomena of Western literature" (p. 21). However, it is chiefly the dramatist rather than the stylist who concerns the author, and here he is a reliable, informative guide.

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More and More on Shakespeare and Drama

Richard Allan Underwood, Shakespeare's "The Phoenix and Turtle": A Survey of Scholarship (Salzburg: Institut für Englische Sprache and Literatur, Universitat Salzburg, 1974, 366 pp., $12.50, [$11.00 by subscription]).

Ronald Watkins and Jeremy Lemmon, Hamlet (Totowa, New Jersey: Rowman and Littlefield, 1974, 150 pp. $7.50).

_____, Macbeth (Totowa: Rowman and Littlefield, 1974, 164 pp., $7.50).

Robert F. Willson, Jr., "Their Form Confounded": Studies in the Burlesque Play from Udall to Sheridan (The Hague: Mouton, 1975, 170 pp., 48 Dutch guilders [approx. $18.50]).

The purpose of each of the four books reviewed here probably justifies volume-length study. A photo-offset printing of a slightly updated doctoral dissertation (University of Michigan, 1970), Richard Allan Underwood's Shakespeare's "The Phoenix and Turtle" attempts to survey the scholarship concerning that enigmatic poem, which--as one of the short poems appended to Robert Chester's Love's Martyr (1601)--has provoked sufficient scholarship

to warrant a volume clarifying the current state of responsible opinion. The book with the most promising title, "Their Form Confounded" by Robert F. Willson, Jr., has the vague purpose "to provide the foundation for further inquiry" into the conventions, development, influence, and criteria for evaluation of the sub-genre of dramatic burlesque (pp. i-ii). In Hamlet and Macbeth, companion volumes in Rowman and Littlefield's series "In Shakespeare's Playhouse," co-authors Ronald Watkins and Jeremy Lemmon try to reconstruct productions of the plays as originally performed in the Globe. Both collaborators have much experience with productions on stages simulating Elizabethan conditions; and Watkins' On Producing Shakespeare, originally published in 1950, attests to his sound scholarship and his longstanding belief that Shakespeare's plays are best understood in terms of the working conditions for which they were designed.

The worthy purpose of Shakespeare's "The Phoenix and Turtle" is not achieved. Although the book has an impressive bibliography and a logical sequence of chapter headings and sub-headings, the text itself lacks clarity. Instead of organizing the discussion by bringing together scholars' opinions on specific issues, Underwood has presented long blocks of material--including far too many long quotations--which are at best lengthy summaries of the scholars' views, given one by one, on the general topics.

Published as No. 88 in the series "De Proprietatibus Litterarum, Series Practica," "Their Form Confounded" probably will succeed in its purpose of stimulating further scholarship on burlesque drama. The author approaches the sub-genre through chapters focused on seven plays: ~~Rafe~~ Ralph # Roister Doister, A Midsummer Night's Dream, Love's Labour's Lost, The Knight of the Burning Pestle, The Rehearsal, The Tragedy of Tragedies, and The Critic. Frequent references to other ~~literary~~ works widen the applicability and usefulness of the book, which is interesting because of its insights into individual plays and burlesque drama and because of the controversial nature of some of ~~the~~ its points. ~~made.~~ The book's purpose is so unrestricted that the discussion asserts and implies a number of ideas that are inadequately developed. As a stimulating, controversial book, "Their Form Confounded" has value; as a beginning for the study of burlesque drama and burlesque in general, John D. Jump's Burlesque (1972), No. 22 in the series "Critical Idiom" (distributed in the United States by Barnes and Noble) ~~seems~~ is briefer, clearer, and more logical.

Whereas research into burlesque drama has some appeal of novelty, a reader may assume--at least initially--that Watkins and Lemmon could hardly contribute much of importance through their small volumes on Hamlet and Macbeth.

To the contrary, their close attention to the stage-directions and implications of the substantive texts, along with their unobtrusive knowledge of literary scholarship and Elizabethan stagecraft, leads to refreshingly balanced interpretations of the tragedies that include insights into the meanings of particular speeches and scenes and into some of the non-literary devices helping to unify the plays. The critical approach from the perspective of Elizabethan theatrical production has important advantages such as heightened sensitivity to the sounds of the poetry and of the stage-effects implied by the texts and to very basic literary devices such as suspense and irony, which are too often overlooked by literary scholars stalking more esoteric game. Benefits of the theatrical approach may be illustrated by two specific ~~insights~~ examples. Using the common knowledge that act and scene divisions were not observed by Elizabethan productions, Watkins and Lemmon point out that in continuous performance of Hamlet an ordered movement of controlled suspense begins in the final lines of Act II and extends through III.i., establishing "three developments to look forward to--the play [within the play], the meeting between mother and son, and the voyage to England." Without interruption, in III. ii. the series of three events begins to unfold with the players' preparation for "The Murder of Gonzago." And awareness of

the playing areas in the Elizabethan theater leads to the perception of visual patterns reinforcing thematic development in Macbeth: the authors point out that "the pattern of Shakespeare's last Act demands" that the tyrant Macbeth be "beleaguered up aloft" until his final battle, "while the liberating forces march and countermarch on the stage below" (p. 136). These and other insights in the volumes suggest that Watkins' and Lemmon's books will be useful to people associated with Shakespearian productions and to undergraduate and graduate readers striving for ~~the~~ imaginative ~~ability to~~ experience of the literary texts as plays.

None of the four books reviewed here will be used often enough to merit space on the bookshelves of the average college teacher. Indeed, only research libraries priding themselves on complete collections need buy Shakespeare's "The Phoenix and Turtle." "Their Form Confounded" may be interesting and useful to upperclass, graduate, and postgraduate students; but a college library with a tight budget may choose to give priority to equally good books with less exorbitant prices. Hamlet and Macbeth should be available in college libraries--perhaps public libraries as well.

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"Of Sondry" Books Medieval, II

The books here reviewed attest both the variety of medieval literature and the continued growth of interest in medieval studies at colleges and universities across the country. The chief beneficiary of this renewed interest in the Middle Ages has undoubtedly been the medieval drama, and R. M. Lumiansky and David Mills' excellent new edition of The Chester Mystery Plays (Oxford University Press for the Early English Text Society, 1974, xliv+624 pp., $17.75) will be a welcome volume for students of both the mystery cycles and the Middle Ages in general. The Lumiansky-Mills edition of the Chester Cycle offers an accurate, clear, and readable text of the twenty-four Chester Plays, based on a complete reworking of the original manuscripts, and supersedes the inadequate and out-dated editions of Wright (1843, 1847) and Deimling-Matthews (1892, 1916). The appendices contain a detailed list of variant readings. In their preface, the editors promise a second volume containing explanatory and critical notes, as well as a translation of the plays and facsimile editions of the five primary manuscripts of the Cycle, of which one has already appeared: The Chester Mystery Cycle: A Facsimile Edition of MS Bodley 175 (1973).

Medieval drama in general is the subject of two concise and well-written companion volumes recently published in England by the Hutchinson University Library: Richard Axton's European Drama in the Early Middle Ages (1974, 227 pp., £3.75, £2.75 pap.) and Stanley J. Kahrl's

Traditions of Medieval English Drama (1974, 162 pp., £3.30, £2.20 pap.). In parts one and two of his study, ~~Professor~~ Axton provides the reader with a rapid and knowledgeable survey of early medieval secular drama, Latin music-drama, vernacular religious drama, and the secular plays of Arras. In part three, the author expands his comments to include the English popular dramas in an informative discussion of individual cycles and plays. ~~Professor~~ Kahrl's study picks up on Axton's comments at this point to argue for the existence of a strongly established and successful dramatic tradition in England prior to the Elizabethan theatre. Throughout his study, Kahrl is concerned with how the mystery and morality plays functioned as effective drama. Not only do both of these volumes provide an excellent introduction to medieval drama for the novice, but they also have much to offer the more experienced student in the freshness of their approach to a drama which we are finally coming to appreciate for its own merits rather than in terms of what it made dramatically possible in the English Renaissance.

Of related interest is Robert Potter's thoughtful, ~~but over-priced~~ study, The English Morality Play (Routledge & Kegan Paul, 1975, 286 pp., $21.75), which discusses the origin, history, and dramatic traditions of the morality play from the fragmentary Pride of Life through the Renaissance to the works of Shaw, Eliot, Yeats, and Brecht. ~~While~~ Though Potter is interested in more than the eight extant medieval morality plays, his comments in the first, second, and seventh chapters of this study are especially relevant to our understanding of the kinds of medieval drama. Elaborating upon his earlier study, "The Idea of a Morality Play" (Research Opportunities in Renaissance Drama,

12-13, ed. Schoenbaum [Northwestern University Press, 1972], pp. 239-41), Potter successfully argues here for a greater unity of medieval drama than has previously been supposed. He sees mystery and morality plays as doing essentially the same thing: presenting a dramatic sequence of innocence-fall-redemption. "The morality play performs the same ceremony in the microcosm of the individual life as that of the Corpus Christi cycle in the macrocosm of historical time" (p. 8). Both the mystery and the morality plays are concerned with the human predicament, and the older notion that the morality play was one of combat with its ultimate origin in the fourth-century Roman epic poem, the Psychomachia, gives way to the sounder theory advanced by Potter which sees the more direct source for the whole of medieval drama in the tradition of sermons and penetential literature advocating repentance and preaching the forgiveness of sin.

~~Also~~ Over-priced, ~~but~~ and of no value whatsoever, is Bert Dillon's A Chaucer Dictionary (G. K. Hall, 1974, xvii+266 pp., $25.00). I cannot imagine how anyone could have published this book, let alone have the nerve to offer it for sale at such an outrageous price. The title is, first of all, misleading since the book is at best a glossary rather than a dictionary. Dillon simply provides a rearrangement of the information in J. S. P. Tatlock and Arthur G. Kennedy's A Concordance to the Complete Works of Chaucer (1927; rpt. 1963). Each entry contains a brief explanation and a citation of all occurrences in Chaucer's works. The quality and completeness of the entries are

uneven; some are less than helpful: "OCTOBER, the tenth month of the modern calendar" (p. 160). Nowhere does Dillon address himself to the complicated problems of rhyme, pronunciation, and spelling. The reader interested in such important matters, and in a Chaucer dictionary, would be wise to save his money and to consult Jacqueline de Weever's unpublished dissertation, "A Dictionary of Classical, Mythological, and Sideral Names in the Works of Geoffrey Chaucer" (University of Pennsylvania, 1971), which will hopefully appear as a published book soon.

A more important contribution to Chauceriana can be found in Alice S. Miskimin's The Renaissance Chaucer (Yale, 1975, x+315 pp., $15.00). Professor Miskimin traces the emergence of the Chaucer canon from manuscript to print as she discusses the reputation of "England's Homer" in light of the slow transition from medieval to renaissance in England. Her intent is not to examine the broad impact of Chaucer on lesser poets such as the Scots Chaucerians, but rather to consider the changing shape and meaning of the "original source itself" (p. 2). The Renaissance Chaucer is a carefully documented study which recreates the various Elizabethan images of the "Father of English Poetry."

Less ambitious, but nonetheless valuable, is J. A. W. Bennett's Chaucer at Oxford and at Cambridge (University of Toronto Press, 1974, ix+131 pp., $7.50), which comprises the Alexander lectures for 1970. Bennett's erudition and knowledge of Chaucer are apparent throughout this brief volume which provides numerous glosses for and explications of passages in the Canterbury Tales--especially those of the Miller and the Reeve--relating to the two centers of learning in medieval England, Oxford and Cambridge.

Chaucer and Middle English Studies in Honour of Rossell Hope Robbins, edited by Beryl Rowland (Kent State University Press, 1975, 424 pp., $15.00) brings together in one useful volume a collection of thirty-six essays, dealing mostly with Chaucer, by a veritable "who's who in medieval studies." Among the essays of note are those by Rowland on the Miller's Tale, Tauno E. Mustanoja on verbal rhyming in Chaucer, J. Burke Sever's on Chaucer's clerk, R. E. Kaske on Piers Plowman, David Mills on Chester Play V, and Margaret Schlauch on the Man of Law's Tale.

The all-too-neglected area of Anglo-Norman literature is examined by Emanuel J. Mickel, Jr., in the Twayne World Authors volume on Marie de France (1974, 189 pp., $7.95). Mickel follows the lead of M. Dominica Legge (Anglo-Norman Literature and Its Background, 2nd ed., 1971) in identifying any medieval literature written in French in England as Anglo-Norman. Marie is generally thought to be the author of three works: a group of twelve short narrative tales or lais in verse, a collection of fables translated from English, one of which Chaucer used as a source for the Nun's Priest's Tale, and a translation of the Espurgatoire Saint Patriz from Latin. Mickel's study provides a detailed discussion of the identity of Marie as well as a sound introduction to her works complete with plot summaries and complementary discussions of her sources. Mickel's best two chapters, "Intellectual Background of the Twelfth Century" and "The Narrative Lai," situate Marie in her own time and underscore her contribution to the development of narrative technique in the Middle Ages.

The complex phenomenon of Arthurian literature is skillfully

handled by Richard Barber in King Arthur in Legend and History (Rowman and Littlefield, 1974, 192 pp., $8.50), ~~This~~ a brief ~~book~~ survey of literary treatments of Arthur from Gildas' De Excidio Britanniae (c. 550) to T. H. White's The Once and Future King (1958). The emphasis in this study is, however, on the medieval Arthur. Chapter one reviews the facts concerning the historical Arthur, a hero of the Welsh celebrated in their literature by the eighth century. The next seven chapters detail the development of the legend of Arthur in the works of the Welsh bards; Geoffrey; Chretien; later French, German, and English writers of romance; and finally Malory. Barber's last chapter traces the reputation of Arthur from renaissance to modern times. King Arthur in Legend and History is a well-made book containing sixty plates, half of which are beautifully reproduced in color. An appendix contains a handy chronological list of Arthurian literature. Despite its brevity, Barber's book, which is more comprehensive than R. S. Loomis' The Development of Arthurian Romance (1963), is basic to an understanding of Arthur's complex place in the literature of Western Europe.

Two important medieval works which have not received proper attention are Wynnere and Wastoure and the Ancrene Wisse. The publication of Thomas H. Bestul's Satire and Allegory in Wynnere and Wastoure (University of Nebraska Press, 1974, 121 pp., $6.50) coincides with the second reprinting of Sir Israel Gollancz's edition and translation of the poem (see CEA Critic, 37 [Jan. 1975], 31). Bestul's monograph, the first full-length study of one of the earliest poems in the alliterative revival, is, however, more of an introduction to than an analysis of the poem. Bestul is, nonetheless, helpful in providing

the reader with a clear picture of the intellectual, social, and political milieu of Wynnere and Wastoure and with a number of compelling reasons for further study and evaluation of the poem. On the other hand, Janet Grayson's Structure and Imagery in Ancrene Wisse (University Press of New England, 1974, viii+243 pp., $10.00) provides both an introduction to and an analysis of one of the most important prose works surviving in Middle English. The Ancrene Wisse, or Rule of Anchoresses, was written early in the thirteenth century, and its popularity is attested by the survival of fourteen manuscripts in Latin, French, and English. Although Grayson's use of the term "structure" is at times misleading, her monograph is both well-written and informative.

In the Middle Ages, and the Renaissance, training in rhetoric was an important part of the education of a learned man. The leading American authority on the rhetorical tradition which these two periods inherited is James J. Murphy. In 1971, Professor Murphy compiled Medieval Rhetoric: A Select Bibliography and edited Three Medieval Rhetorical Arts. Now he has provided a detailed and scholarly treatment of rhetorical theory from St. Augustine to the Renaissance in Rhetoric in the Middle Ages (University of California Press, 1974, xiv+395 pp., $15.75). Murphy's latest volume deals with the medieval history of the perceptive rhetorical tradition which was applied to preaching, verse-writing, letter-writing, and all other means of communication in the Middle Ages. Rhetoric in the Middle Ages is a necessary ~~and an invaluable~~ companion for historical, literary, and philosophic research in the Middle Ages.

Teachers seeking a text which will introduce both undergraduates and graduate students to the Middle English lyric will find the Norton

A Critical Edition of Middle English Lyrics, edited by Maxwell S. Luria and Richard L. Hoffman (1974, xii+360 pp., $10.00 cloth, $3.50 paper) very useful. This volume provides the texts of 245 lyrics as well as a table of textual sources and dates, a section on critical and historical backgrounds to the lyrics, and essays by Rosemary Woolf, D. W. Robertson, Jr., E. Talbot Donaldson, and others on six of the more important lyrics. The editing is superior; difficult words are glosssed marginally and explanatory notes appear at the foot of each page. Among the many anthologies of the Middle English lyrics which are available, this is clearly the best for classroom use.

The second reprinting of Sir Israel Gollancz's edition of Cleanness (Rowman and Littlefield, 1974, xxxii+102 pp., $14.50), with a new modern English translation by D. S. Brewer, can be greeted with mixed emotions. There have been only three editions of Cleanness (or Purity) in the last 120 years: the first was edited for the Early English Text Society by Richard Morris in 1864; the second, under the title Purity, was edited for the Yale Studies in English Series by Robert J. Menner in 1920; Gollancz's edition first appeared in 1921 and was reprinted in 1933. ~~While~~ Although the Gollancz Cleanness--which contains glossary, notes, and selected Biblical sources and analogues--is a sound scholarly edition, what is now needed is a new critical edition of the poem based on recent scholarship since Cleanness continues to be unfairly overshadowed by Sir Gawain and the Green Knight and Pearl.

A more valuable volume for both the student and the general reader is Anglo-Saxon Prose, edited and translated by Michael Swanton (Rowman and Littlefield, 1975, xxvi+199 pp., $9.00 cloth, $4.50 paper), which includes a

detailed introduction and a selected bibliography along with the complete texts of The Life of St. Guthlac, The Gospel of Nicodemus, and Apollonius of Tyre and selections from Alfred, the Blickling Homilist, Aelfric, and Wulfstan.

Finally, mention should be made of an invaluable bibliographical tool for the student interested in the Middle Ages, Mary Anne Ferguson's Bibliography of English Translations from Medieval Sources, 1943-1967 (Columbia University Press, 1975, x+274 pp., $15.00). ~~Professor~~ Ferguson's bibliography provides a badly needed supplement to Farrar and Evans' Bibliography of English Translations from Medieval Sources (1946). Ferguson expands the time limits for ~~inclusion of items~~, from the period of Constantine the Great used by Farrar and Evans, to include Christian and Jewish exegetical works written before the fourth century. Her preface explains other minor editorial changes and promises a further supplement bringing the bibliography up though 1972--Speculum has been publishing a list of editions and translations of medieval works since January, 1973.

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A MISCELLANY MAINLY MEDIEVAL

Ballad Studies, The Folklore Society Mistletoe Series, ed. E.B. Lyle (Totowa, N.J.: Rowman and Littlefield, 1976, 212 pp., $8.50).

Medieval and Renaissance Studies No. 6, Proceedings of the Southeastern Institute of Medieval and Renaissance Studies, Summer 1974, ed. Dale B.J. Randall (Durham, N.C.: Duke University Press, 1976, ix - 127 pp., $7.50).

A.C Spearing, Medieval Dream-Poetry (New York: Cambridge University Press, 1976, vii - 236 pp., $19.50 cloth, $6.95 paper).

Of the eight essays in Ballad Studies, only one has not been previously published, the rest having appeared in various places between 1964 and 1974. This collection is intended to encourage ballad study as a proper area in its own right as well as to supplement and update the studies collected in The Critics and the Ballad edited by MacEdward Leach and Tristram P. Coffin (1961).

The opening article by Holger Nygard advocates examination

of individual ballads rather than general comparison with the medieval romance. Four studies of individual ballads then follow: on "The Wee Wee Man" (Child 38) by E.B. Lyle; on "The Battle of Harlow" (Child 163) by David Buchan; on "The Grey Selkie" (Child 113) by Alan Bruford; and on "The Grey Cock" (Child 248) by Hugh Shields. The sixth essay, "Miss Reburn's Ballads: A Nineteenth-Century Repertoire from Ireland" by Alisoun Gardner-Medwin, is first published here. Margaret Reburn's letters and ballads sent to F.J. Child show a mixture of traditional and non-traditional ballads; her ballads from oral tradition resemble variants from Scotland, suggesting an extent of Scotch ballads in County Meath, the girlhood home of this Iowa lady. The following essay by Herschel Gower deals with the Scottish influence, this time on early America, arguing that at least one-third of the British ballads in American oral tradition are actually Scottish in origin. J.M. Sinclair, in the final article, demonstrates how the normal forces of change in a language can operate on the composition of poetry which comes to us through oral tradition.

Convenient access to otherwise scattered articles and the low cost are arguments for this book; the unattractive printing, including unjustified margins, is not. Ballad Studies is of interest to those already interested in ballad study. Its

proper place is college and university libraries, especially those which do not subscribe to several folklore journals or do not regularly order festschriften.

All five articles in Medieval and Renaissance Studies are first published here; they are the public lectures presented by the Senior Fellows of the 1974 Southeastern Institute held at Duke University. Three of the articles concern themselves with the use of evidence in establishing social history. In "The Popular Dimension of the Reformation: An Essay in Methodology and Historiography," Hans J. Hillerbrand demonstrates the statements about popular support of the new faith which can be validly made from the types of evidence available. He cautions against using silence as evidence when the records are sporadic, random, and incomplete. David Herlihy, in "The Medieval Marriage Market," clearly indicating the extent of available evidence, shows how a study of the terms of marriage as they affected the conveyance of property can provide a significant insight into medieval social history. Another part of medieval life, the subject matter and techniques of popular preaching in the fourteenth and fifteenth centuries, specifically as shown in the influential Fasciculus morum, concerns Siegfried Wenzel in "Vices, Virtues, and Popular Preaching." How to present the evidence available is Giles E. Dawson's subject in "Problems in Editing Sixteenth- and Seventeenth-Century Letters," in which his illustrative sample is the Bagot family correspondence--more

than a thousand letters. The final article, "Vital and Artistic Structures in the Life of Don Quixote" by Juan Bautista Avalle-Arce, is a critical study arguing that Cervantes, by not encumbering Don Quixote with any characteristic which would hinder free choice, allows him consciously to have his life imitate art. Quixote realizes the failure of his attempt only at the moment of death.

The importance of these essays is that their implications go beyond their specific subject matter. Professor Wenzel's article is useful to the student of the religious lyric. Those concerned with providing editions can take heed of Professor Dawson's statements; he favors a modernized text which does not contribute to the mystique of scholarship or to mere finickiness. Professor Herlihy's demonstration about how dowry, inheritance, and even the age of marrying depended on variable factors provides information which is very fruitful for classroom discussions of marriages and the married in medieval literature. This volume should be read by all interested in medieval and renaissance literature; all college and university libraries should possess it.

A.C. Spearing states that his book Medieval Dream-Poetry only outlines an approach to a large and complex subject. He restricts his definition of dream poems to those whose main substance is a dream dreamt by the "I" narrator; he restricts

author and time to English poets of the fourteenth to sixteenth century. The first chapter surveys the dream tradition: Sacred Scripture, classical literature, Macrobius, Boethius, and the Roman de la Rose. Following chapters treat the dream poems of Chaucer, of the alliterative tradition, and of the Chaucerian tradition. Spearing applies not only the medieval understanding of dreams to discussion of these works but also the dream analysis of modern psychology.

The treatment of Chaucer is not a duplication of James Winny's Chaucer's Dream-Poems (1973), with whom Spearing at times specifically disagrees. His claim that the work is an outlining essay only is true; though provocative and showing a wide reading of current scholarship, this book is not a thorough treatment of dream visions. Perhaps one of its readers, and they should be many--both student and specialist, will take up the work. Medieval Dream-Poetry should be in every college and university library; individual medievalists should invest in the less expensive paperback edition.

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